

WITH SUPPLEMENT.

MUSICAL FOUNTAIN

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

Price, 10 Cents. Subscription, \$5.00. Foreign, \$6.00—Annually.

VOL. XXXIX.—NO. 17. NEW YORK, WEDNESDAY, OCTOBER 25, 1899. WHOLE NO. 1023.



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Symphony No. 8, 1 time.
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Overture, "Coriolan," No. 4.
Overture, "Egmont," No. 2.
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"Douce Caresse," 13 times.
"The Mill," 2 times.
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Serenade Impromptu, 3 times.
GODARD—Dance Bohemian, "La Tasse," 1 time.
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"Immortellen," 1 time.
GILDER, J. F.—"Amaranthus," 1 time.
GOUNOD—"Faust" Fantaisie, 6 times.
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Ballet Suite, 3 times.
HALFVY—Selection, "The Jewess," 1 time.
HALLEM—Rhapsodie, 2 times.
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HAYDN—Kaiser Variations, 2 times.
Serenade, 5 times.
HEROLD—Overture, "Zampa," 7 times.
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JACOBOWSKI—Selection, "Erminie," 3 times.
JAXONT—Pizzicati March, 1 time.
JUNGSMANN—"Harfen Klänge," 1 time.
KELA-BELA—Overture, "Lustspiel," 1 time.
KLEIN, BRUNO OSCAR—
Scenes de Ballet, 2 times.
"Secret d'Amour," 3 times.
"In a Village Church," 1 time.
"Angelus," 1 time.
March, "Tin Soldier," 2 times.
"Die Puppen Bal," 1 time.
KERKER, GUSTAV—
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"Kaiser Wilhelm's Jagd," 2 times.
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PIERRE—Serenade, 6 times.
PLANQUETTE—
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REISSIGER—
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ROSEY—"Sengambian Patrol" (new), 4 times.
REITZ, ROBERT—"Farewell March," 2 times.
RESCI—"Reise Bilder," 1 time.
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Overture, "La Gazza Ladra," 5 times.
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"Par Force," 6 times.
"Fritsch Fratz," 2 times.
"Tally Ho," 4 times.
"Ein Herz, Ein Sinde," 1 time.
"Thunder and Lightning," 2 times.
"Pizzicato," 5 times.
"Indigo," 6 times.
"Radetzky," 2 times.
"Persian," 4 times.
Selection, "Merry War," 1 time.
"Gipsy Baron," 7 times.
Overture, "The Bat," 6 times.
Overture, "Prince Methusalem," 2 times.
THALLON, ROBERT—"Evening Song," 6 times.
THERN—"Genius Loc," 4 times.
THOMAS—Overtures, 1 time.
Overture, "Mignon," 7 times.
Overture, "Raymond," 5 times.
Overture, "Fantaisie," 1 time.
Gavotte from "Mignon," 1 time.
THOMAS, LUDOMIR—
Fantaisie, "Will-o'-the-Wisp," 1 time.
TITL—Serenade, 1 time.
TELMAN—March, "The Virginian," 2 times.
TSCHAIKOWSKY—Symphonies:
No. 6, in B minor, "Pathetique," 2 times.
No. 4, in F minor, 1 time.
"Nutcracker Suite," 3 times.
Slavic March, 4 times.
Overture, "Romeo and Juliet," 5 times.
VAN DER STUCKEN—"Spring Song," 4 times.
VERDI—Selection, "Aida," 6 times.
Fantaisie, "Traviata," 9 times.
Selection, "Ernani," 1 time.
Quartet, "Rigoletto," 4 times.
Selection, "Trovatore," 2 times.
Finale, "Macbeth," 4 times.
Overture, "Nabucodonosor," 1 time.
VIEUXTEMPS—Reverie, 4 times.
Fantaisie Caprice for Orchestra, 1 time.
WALLACE—Overture, "Maritana," 1 time.
WALTHER, AUGUST—
Suite, "Hawatha's Wooing and Wedding," 3 times.
WALDTEUFEL—Waltz, "The Skaters," 5 times.
Galop, "Prestissimo," 2 times.
WARREN, RICHARD HENRY—
Overture, "Phyllis," 1 time.
WEBER—Overture, "Jubel," 10 times.
Overture, "Freischütz," 4 times.
Overture, "Oberon," 4 times.
Overture, "Euryanthe," 1 time.
Overture, "Preciosa," 1 time.
Overture Prayer from "Freischütz," 1 time.
"Invitation to the Dance," 6 times.
WIDOR—Ballet Suite, "Korrigane," 1 time.
WAGNER—"Rienzi"—Overture, 6 times.
"War March," 4 times.
Prayer, 2 times.
Ballet Music, 1 time.
"Flying Dutchman"—Overture, 5 times.
"Sailor's Chorus," 4 times.
"Spinning Song" and chorus.
"Tannhäuser"—Overture, 10 times.
"Bacchanale," 7 times.
March, 7 times.
"Pilgrims' Chorus," 3 times.
"Evening Star," 6 times.
Introduction, Act III, 1 time.
(Hamm)—"Recollections of Tannhäuser," 3 times.
"Lohengrin"—Prelude, 14 times.
Introduction, Act II, 1 time.
Bridal Procession, 13 times.
Wedding Chorus, 1 time.
"Tristan and Isolde"—Prelude und Liebestod, 13 times.
Prelude and Love Scene, Act II, 3 times.
"Tristan's Vision," Act III, 1 time.
Introduction, Act III, 1 time.
"Die Meistersinger"—Prelude, 10 times.
Prelude to Act III and Dance of Apprentices, 4 times.
"Prize Song" (violin solo), 4 times.
"Der Ring des Nibelungen":
"Das Rheingold"—Prelude and Song of the Rhinedaughters, 2 times.
Entrance of the Gods into Walhalla, 5 times.
"Die Walküre"—Ride of the Valkyries, 10 times.
Wotan's Farewell and Magic Fire Scene, 11 times.
"Siegfried"—"Waldweben," 6 times.
"Forge Song," 1 time.
"Die Götterdämmerung"—Morning Dawn and Siegfried's Rhine Journey, 7 times.
Siegfried's Death, 2 times.
Funeral March, 5 times.
"Parsifal"—Prelude, 8 times.
"Good Friday Spell," 7 times.
Flower Girl Scene, 2 times.
Transformation and Closing Scene, 1 time.
"Siegfried" Idyl, 3 times.
"Eine Faust Overture," 5 times.
Albumblatt, 4 times.
"Träume," 4 times.
Kaiser March, 5 times.
Huldigung's March, 4 times.
Centennial March, 1 time.



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Scherzo, "Midsummer Night's Dream," 6 times.
Overture, "Ruy Blas," 3 times.
Overture, "Fingal's Cave," 1 time.
Priests' March, "Athalie," 3 times.
"Spring Song," 4 times.
MIERSCH, PAUL—
Intermezzo, 1 time.
MOSZKOWSKI—Suite, "The Nations," 5 times.
Germany, from "The Nations," 3 times.
Ballet Music, "Boadicea," 3 times.
Spanish Dances, 5 times.
Serenade, 5 times.
MOZART—Overture, "Magic Flute," 3 times.
Overture, "Marriage of Figaro," 2 times.
Overture, "Don Juan," 4 times.
Turkish March, 2 times.
Piano Concerto, D minor, 1 time.
McLELLAN—Daffodil Dance, 6 times.
MASCAGNI—
Selection, "Cavalleria Rusticana," 3 times.
Intermezzo, "Cavalleria Rusticana," 3 times.
MICHAELIS—"Turkish Patrol," 3 times.
NESVADBA—Paraphrase, "Lorelei," 3 times.
Paraphrase, "Wie Schön bist du," 2 times.
NESSLER—
"Farewell Song," trumpet solo, 6 times.
NICOLAI—
Overture, "Merry Wives of Windsor," 8 times.
NEVIN, ARTHUR—
Suite, "Lorna Doone," 1 time.

SAINT-SAËNS—
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Symphonic Poem, "Le Rouet d'Omphale," 6 times.
"Danse Macabre," 6 times.
Prelude, "The Deluge," 7 times.
Ballet Suite, "Henry VIII," 5 times.
Bacchanale, "Samson and Delilah," 3 times.
SCHUMANN—"Evening Song," 2 times.
Träumerei, 2 times.
SULLIVAN—Overture, "Di Ballo," 3 times.
Selection, "Mikado," 4 times.
Selection, "Patience," 1 time.
Graceful Dance, 4 times.
SUPPE—Overture, "Poet and Peasant," 7 times.
Overture, "Banditen Streiche," 4 times.
Overture, "Light Cavalry," 4 times.
Overture, "Die Schöne Galathee," 1 time.
Overture, "Die Frau Meisterin," 1 time.
Overture, "Morning, Noon and Night," 1 time.
"Boccaccio March," 2 times.
SMETANA—
Overture, "The Bartered Bride," 3 times.
SOUSA—March, "Liberty Bell," 2 times.
March, "King Cotton," 2 times.
March, "El Capitan," 3 times.
March, "The Charlatan," 1 time.
March, "Stars and Stripes," 2 times.
Selection, "El Capitan," 1 time.
SODERMAN—Swedish Wedding March, 1 time.
SPINDLER—"Spinnradchen," 6 times.
"Ride of the Hussars," 4 times.
STECK—"Flirtation Waltz," 4 times.
STOW, G. G.—Festival March, 1 time.
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THE MUSICAL COURIER, 24 RUE TAIBOUT, PARIS.
October 10, 1899.

AUTOUR "TRISTAN ET ISEULT."

It is astonishing how stupidly people in general "explain" things which they themselves know perfectly well to those who are in ignorance upon the subject.

The trouble is that they do not seem to be able to put themselves in the place of the others. They take too much for granted. They ramble and diverge in expression. They do not lead the mind; they throw things at it. While saying much not in touch at all with the subject, they leave out much that is necessary.

In addition to these things they follow with stultifying monotony the plans of other works of the same kind. This is like laying kindling wood flat and compact upon the paper, instead of tip tilting the points, that the flame may catch and circulate and burn.

Worse yet, they make such an effort to glorify self as a writer that they quite forget to enlighten the ignorant reader.

Worst of all, if the subject happen to be artistic, they are so terribly anxious to seem artistic in the treatment that they quite fail to be intelligible.

Take the story of an opera, for instance. You spring upon the book or paper to devour certain information necessary to you, and for which doubtless you have none too much time on hand.

Before you have finished a paragraph you are at sea. It is as though you walked up against a wall while feeling your way in the dark, had a dash of cold water thrown over you before a fire, or a hand placed over the picture while looking through a stereoscope. Your attention does not fix; you cannot fix it. The slightest interruption, and you lay the book or paper down, if indeed you have not hurled it from you in sheer impatience before distraction.

One of the best works ever prepared in this line is "Le Voyage Artistique à Bayreuth," by M. Albert Lavignac, professor of harmony at the Paris Conservatoire, now in its second edition at the Librairie Ch. Delagrave, 15 rue Soufflot, near the Panthéon, Paris.

The entire book, from title to "finis," is one succession of agreeable surprises. The division of the subject alone is a work of modern oversight, intelligence, attraction, practicality and originality, rare enough in a young Frenchman. One who never reads a preface reads this one, and does not know that he has done so.

The whole thing is concise as it is possible to make expression, yet has not a dry phrase in it. He has "condensed the quintessence" without monotony or terseness. It is above all clear as crystal. Everything stands out from the background as though coming toward you of its own vitality, plenty of atmosphere around it, but no cloud. You do not read the book. It reads itself: rather, you live in the subject for the time being. The impressions from it grave themselves upon the mind, which leaps through the pages.

While intensely artistic, it does not scorn to include suggestions of the most practical character, all of them so logical, suitable and necessary that the reader's mind seems to be illuminated by anticipation.

The difference between this admirable work and others written upon operatic subjects is that this was written with the idea that the majority of readers were to the subject as was the writer before he learned all he did about it. Others write as though everybody knew all about the music, all about the poem, all about the novel from which the poem was taken, and all about the history or legend

from which the novel was taken. One class of people talk to connoisseurs who have no need of the instruction. This one talks to people who ardently need, and tells them everything they could possibly desire, in the order in which they naturally think toward it, and in a way that leaves no dark corners, no unfilled imaginings, no tension of search to construct a mental conception of truths supposed to be conveyed.

The difference between the many books written on Wagnerian subjects and this one is as the difference between a French house and an American house into which you enter to make a home. In one you are obliged to supplement light, heat, bath, closets, shelves and all other conveniences. In the other everything is provided; you have but to withdraw comfort.

Nothing is taken for granted. Instead of being written for Wagnerians, it is written for neophytes. Remark the arrangement.

"How to go to Bayreuth." What more necessary, what more welcome information to one who has not yet been there. The first sentences march directly into the midst of things in the keynote of the work.

"One goes to Bayreuth as best one can—on foot, on horseback, in carriage, on bicycle, by the train. The true pilgrim should go on his knees. The most practical way, especially for the French, is by train."

Here follow the most minute and useful directions, giving even names of those who should be most helpful in the operation. It is further accompanied by a map, showing the station, opera, post office, the cemetery, the tombs of Wagner and Liszt, the arrangement of streets, some restaurants and places of attraction, and even the lunatic asylum.

This last has a significant thoughtfulness that is ghastly, but is thoughtfulness just the same.

"The Life of Bayreuth" follows. And this is not a mere wordy sketch to read "Bayreuthy." It is made an actual photograph for the benefit of lookers on, not a vague impressionist's color daub to draw attention to the artist.

"Biography of Richard Wagner." Presentation to the host, naturally, on entering his home. This from cradle to tomb is life, not a skeleton.

"History of the Building of the Theatre" closes the introductory department, as it were, of this rare book.

Next comes the narration, or rather analysis, of the poems.

This is preceded by an analysis, skillful as it is profound, of the classes of appreciation of Wagner and the general lines followed in the construction of the monumental musical dramas.

"Tannhäuser," "Lohengrin," "Tristan and Isolde," "Maitres Chanteurs," "The Tetralogy" (including why and how "tetralogy" and how they came to be written), "Rheingold," "Walküre," "Siegfried," "Crepescul des Deux," "Parsifal," all are narrated with a clearness, picturesqueness and closeness to the original as, alas! one never finds it in similar attempts. The same life, originality, clearness and concision.

The ordinary conceited writer would have begun the story of "Parsifal," with extracts from the poem and opinions as to the fitness of certain keys to certain expressions, &c., incidentally referring to Kundry, Klingsor, Graal, Lance, Cavalier, Titirel, &c., as though these were all so many members of the reader's home and family.

Nothing is more exasperating.

M. Lavignac begins by locating the town around which the story centres. He then tells, exactly as one wants to know it, who and what and why of Montsalvat, Graal, Lance, Cavalier, Klingsor, Kundry, Titirel, Amfortas, Parsifal, leaving nothing in the dark to trouble the spirit or present a vivid conception of what "Parsifal" is all about and how it came to be written at all.

One knows the stories, and all the stories and all main facts about all the stories of Wagner when one has laid down this book, after having perused the very few pages in which they are written.

But this is not all. Preceding each narration is an original departure, for which the writer cannot be sufficiently thanked; namely, a chart, clear and simple as the rest, indicating the characters, the roles they play, the voice in which they sing it, the division of acts and scenes, and further—an indication by means of little black squares, as in dice faces, showing the order of entry of each personage upon the stage.

A complete mental conception then of the intention, plays, actors and voices is offered in one's home before ever going forth toward the opera house.

Then comes the musical analysis. This is preceded by one of the most interesting and subtle portions of the book, of which a résumé appears farther on—a sort of analysis of the general lines of the music employed by Wagner to make a complement or duality of his poems. This is followed by the detailed technical analysis of the respective dramas, as heretofore discussed.

Here, as before, a clear and careful chart precedes each

analysis, designating by means of little black dots the principal leit motifs of each drama in the order of their appearance in each act.

The most feather-headed person living need not fear to face a study of this last feature of the work, remarkable in difficulty, set aside, and in skill and grace of treatment.

A conceited writer who scorns usefulness in his treatises of art subjects may here see that practicality and modern thought are by no means enemies or rivals of artistic treatment, but rather handmaids without which the more subtle and beautiful features are left so concealed or unclothed as to be wholly useless to the greater part of humanity searching truths.

The works are taken up act by act, scene by scene, movement by movement, phrase by phrase, overture and prelude included, and all accompanied by generous illustration which illuminates every point.

The minute work of analysis is worth its weight in gold to the connoisseur, as to the greatest ignoramus upon the subject. Herein lies its value. It is followed by a chapter on the relation of Wagnerian composition to interpretation, that is to say, its influence upon interpreters compelling, not research on their part, but strict obedience.

"The best interpreter of Wagner is he or she who is most faithful and sincere. This obedience to a higher influence, indicated as it is indeed by Wagner's own hand with the most minute care, instead of taking from the value of an artist, indicates on the contrary existence of the most pure, most refined and exquisite artistic sentiment."

This valuable musical treatment is again followed by charts, practical and intelligent (which many less artistic writers would not have deigned to include), showing the number of representations of each drama already given, with the date of presentation. Further, one indicating the different directors, singers, even the rehearsals and manner of working from the year '76 to the date of the book's publication. The smallest details are given, even to mention of the three Frenchmen who had taken part in the representations. Even machinery, costumes and expenses are entered upon, always with the same system of classification, precision and concision which produce something like intellectual rhythm in the entire treatment, and which robs it wholly of heaviness, while investing it with a sort of harmonious illumination.

Even the various motives taken from the dramas, and used in Bayreuth as trumpet calls to summon the audiences, are given in notation; and yet one more original feature closes the book—a list, perfect as difficulties of all kinds would permit, of the names of the French people who had visited the Wagnerian festival through eleven years!

This rough outline leaves much to be said indicative of the symmetry, grace and worth combined, which make of M. Lavignac's "Artistic Voyage to Bayreuth" one of the most popular as well as valuable of the musical writings of this century.

I must confess for myself, with all due admiration for Wagner, and reverence for his genius, it was the peculiar treatment of this subject, not the subject itself, which led to the making of this review.

M. LAVIGNAC'S ANALYSIS OF THE GENERAL LINES UNDERLYING THE MUSIC OF WAGNER'S DRAMAS.

The composer interprets the most profound wisdom while speaking a language which reason does not understand.—SCHOPENHAUER.

In treating the dramas of Wagner, one is impressed by the closeness of relation between words and music. When writing of the former I am compelled to speak of the latter. Of the latter I cannot speak without including likewise the former.

The special role of the music as conceived by Wagner is to bring the spectator directly in communion with the spirit of the personage, to illuminate his thought in such a way as to render it even more comprehensible to us hearers than possibly it was to the creator himself.

The music might then be in contradiction with the words, but not with the action. By it we are enabled, for example, to seize the hypocrisy in a character, belied perhaps by the words of the character, perhaps unknown even to himself. It must be remembered that the personage playing the part is the only one in the house not taken into the confidence of the orchestra; that is, not cognizant of its continual commentary upon his words and acts.

WAGNERIAN "MELODY."

The poverty of the French language, unfortunately, makes it necessary that the word "melody" invoke invariably the idea of the old Italian melody, the cantilene based upon the regularity of phrases, the sentiment of the tonality and the invariable termination by a perfect cadence, such as have been practiced not only in Italy, but in France, from Monsigny to Felicien David, and in Germany by Mozart and Haydn.

But this rhythmic form and pure tonality are not unknown

to Wagner, nor were they despised by him. In the "Star" romance in the "Tannhäuser" march, in the "Spinning Chorus" of the "Flying Dutchman," in the Wedding March of "Lohengrin," in the "Maitres Chanteurs" the crown motive and the competition song, and very many times in his later works these forms are employed.

This sort of melody, however, must be considered as only one kind of melody. A much wider sense must be put upon the word to understand the forms of one who wrote: "In music all is melody!"

Pure melody is that which is complete in itself without the help of harmony. The hymns of the early Christians, as we have them in the plain chant, without accompaniment, in all its native purity, were strictly melodic. Yet in them is no trace of regular, cut phrasing, and the tonal sentiment is quite other than that understood by us when we think of the old fashioned "melody."

It is the same with Oriental music, even of to-day, and with popular airs of all countries, which were composed without accompaniment and to which accompaniment cannot be added without disfiguring it more or less.

The Lutheran choral, although of polyphonic form and modern tonality, has not the square-cut phrasing. The punctuation is indicated by cadence, followed by organ point. Yet no one would deny the idea of melody to these writings. Time was when the melody was sung by the bass or tenor; now it is universally accorded to the soprano. Difference of application or terms only.

To begin with, the word "melody" is derived from the Greek "mélōs," meaning number, rhythm, verse, member of a phrase, and ode song or ode. It was therefore intended to be the song of a member of a phrase or of a verse. The word mélōs meant also the sweetness of the voice in song or speech, in music or in oratory.

This all goes to prove that the word melody may be conceived in various manners. Suffice it to say that the Wagnerian melody is not confined to shaping of phrase to sentiment, of tonality or to perfect cadencing.

It is melody free and infinite in the sense of being not finished; that is, of enchainning itself to other melodies and continuing indefinitely, admitting all modulations in the weaving. It is in other words a continued flow of melodic forms or shapes, each portion having more or less vocal

character. The example of this continuous melody is set by Beethoven in symphonic development, but it remained for Wagner to transfer that to the stage and make it a living commentary upon the action, a powerful auxiliary of the text.

Most frequently then it is upon the orchestra that devolves the production of this perpetual melody, leaving all liberty of lyric declamation to the characters. These two points, sincerity of the dramatic accent and its incessant union with a symphonic tissue, are what may be said to constitute the characteristic of style of the Wagner music.

Of recent years a sort of entertainment has crept into use by which a reciter, comedian or tragedian reciting the verse is accompanied by an orchestra, or worse, by a piano, to accent the sentiment. But what hybrid combination, what difficulty of execution, what a complication for the listener who tries to interest himself at the same time in music and in poem! Musician and declaimer, having nothing whatever in common, neither measure nor intonation, have any means whatever of keeping in tune or of regular movement. The effect is always imperfect.

But when one substitutes for the strict declamation a lyric declamation, when the verses are punctuated and the intonation regulated by means of musical notation, leaving to the orchestra the role at once symphonic and melodic, then is had the condition underlying Wagnerian writing. It is an intimate cohesion between words as sung and orchestral comment, both converging toward the same object—the power and clearness of dramatic accent.

But there is another element which enters into Wagnerian composition, namely, leit (or leading) motif. What is this?

When we read, for example, a novel in which the personages or localities are vigorously traced, as in Walter Scott, Victor Hugo, George Sand, Balzac or Zola, these are graven upon our minds according to a silhouette, a form or a perspective, which rests thereafter invariably. Upon re-reading these same works years after these same images and no others strike our thoughts in exactly the same manner, the same attitudes, the same play of physiognomy, the same tournure of details as at the first reading. If, however, we fall upon an illustrated edition of the same novel, no matter the value of the designer, we are certain

to be shocked and to no longer recognize our old friends, or the landscape which had grown familiar.

The impression derived upon first reading is never effaced. It may be modified by the reading of other works in which another aspect is given to similar facts; but the general lines rest forever.

Let us for the moment imagine that Wagner thought in music, that all ideas came to him clothed in a certain melodic contour which remained indelibly attached to them, and then we have an idea of the leit motif.

It is the musical materialization of an idea, and, in fact, Wagner is not alone in it.

Musical language, despite its want of precision (possibly by reason of it), constitutes the highest, the most pure and sincere form of human thought, the most wholly separated from materiality or convention. Whoever arrives at thinking in music as he thinks in a familiar language finds his

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ideas immeasurably enlarged. This faculty in its full is reserved for the élite alone, but every real musician has felt its force.

Here is the origin of the leit motif. Traces of it may be found in Gluck, Mozart and Beethoven, more frequently in Weber, and yet more characterized in Meyerbeer and Berlioz, who were contemporaneous with Wagner. It may indeed be said that the suggestion lies in all composition, but Wagner it was who first constructed its use into a system. It remained an isolated fact, passing easily outside the recognition of the superficial hearer.

Wagner himself, up to the writing of "Rienzi," did not seem to lay much stress upon it. It is in the "Flying Dutchman" that the first modest application is made. It appears in three characteristic forms, united in the overture and in the Senta ballad.

In "Tannhäuser" there are five different motives, clearly characterized, and nine in "Lohengrin." But their employment is intermittent, episodic, limited to certain important scenes upon which attention must be strongly called. It is from this on that Wagner makes use of this powerful discovery. In "Tristan," in "Maitres Chanteurs," in the "Tetralogy," and in "Parsifal" its employment is systematic.

The Wagner leit-motif is always short and simple, easy to recognize and remember. It is almost always presented the first time in connection with the words belonging to it, or at a moment when the scenic action might take from its recognition. After that it appears endlessly modified by counterpoint proceedings. It invariably creates in the hearer, even indifferent, the state of mind produced at the first hearing. Herein lies its force, to evoke in the listener a certain order of ideas without any more effort than would be required to see a familiar image. It is a musical portrait painted from imagination and presented to the understanding.

Of these there are two kinds, those which address di-

rectly the ears, as, for instance, the galop of the Chevanchee, the Dragon's growlings, the sounds of the forge, or the wave undulations in the l'Or du Rhin. The others appeal directly to the spirit by their character only; the Walhalla is grandiose, solemn; the sword is sparkling, the fire crackles, the motif of the communion in "Parsifal" spreads outward like the sign of the cross. In the "Maitres Chanteurs" notably there are numerous instances of this latter type.

All the leit-motifs, however, are not so clearly marked, but rest, on the contrary, free and open. Hence the divergence of opinion by which what is characterized as vengeance by one is deemed destiny by another, &c.

Even when the leit-motif passes through phases of tenderness, heroism, sadness or joy, it never ceases to apply itself to its special object. The personage of Walther, for example, is by turn proudly chivalrous, sad, anxious, and even ridiculed by a rival, but rests ever Walther. The Walhalla is described in its splendor and in its ruin. In other cases, the leit-motif has an invariable harmonized form; for example, the Voyager, the Casque, Sleep, the Swan, the Dream.

At rare intervals the leit-motif is characterized by a persistent rhythm, as in the Forge and Chevanchee motifs. In any case they always impose themselves upon the attention, without demanding the slightest effort to discover them. Unless of very slight importance, they could not possibly pass unnoticed. They are the veritable guides who explain and comment on the situations, never allowing the thought to go astray in erroneous suppositions, and adding a vivifying clearness to the scene.

Strangely enough, the same typical form seems to haunt Wagner under varying circumstances. For example, the chords of the Swan are similar in "Lohengrin" and in "Parsifal." Why not? Are they not both Swans of the Graal?

A peculiarity to be remarked is that certain of these mo-

tifs seem to have special tonalities. The motif of Walhalla is in flat tones, the Sword generally in C, the Fire in sharps, the Walkyrie sleeps in E major, &c.

* * *

Wagner never seeks special vocal effects. He never writes with a view of giving to such and such a singer an opportunity to parade his virtuosity. He wrote for soprano, contralto, tenor, bass, mezzo soprano, baritone, demanding of nobody anything extraordinary. He keeps each voice within its compass and ignores absolutely roulades, trills, &c., upon which the Italian school insisted, and from which neither French nor German schools up to his time were wholly free.

He wrote above all for musicians, for those who know how to sing in tune and in time. There is no opportunity for dwelling on certain favorite notes, and the orchestra does not follow the singer, but "accompanies" him, for the interpretation is purely symphonic.

Melodic ornaments are rare in Wagner, yet more rare the Italian melodic form. It seems that Wagner favored Bellini of all that class of composers. He ascribes to him an elevation of proceeding that cannot really be classed with that of others. Nevertheless, Bellini's forte was not harmony.

FANNIE EDGAR THOMAS.

(To be continued.)

The Musical Culture Club, of Decatur, Ill., has just held their first meeting of the year at the home of Miss Adele Blackstone, of West Main street. The subject of the lesson was "Music of the American Indians." Miss Frances Cake was the leader. Miss Nellie Moore played an Indian love song, Miss Gertrude Tyler read a paper on the subject of Indian music, which was illustrated by songs given by Miss Ghiselle Durfee and Mrs. Robert I. Hunt. Miss Abbie Durfee sang Indian songs, Miss Lena Ullrich read some Indian legends, and Miss Frances Cake played.

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Musical People.

Mrs. Wm. B. Kelley has recently moved to Houston, Tex.

Mrs. D. J. Hayes is a teacher of instrumental music at Moberly, Mo.

Chas. D. Haagen sang at the Presbyterian Church, Alton, Ill., October 8.

Mrs. Stockton and her pupils gave a program, October 6, at Lansing, Mich.

A meeting to organize a glee club in New Rochelle, N. Y., has been held.

The Wednesday Club, of Richmond, Va., will probably give a midwinter concert.

Eric De Lamarter is organist of the Central M. E. Church, Muskegon, Mich.

A new musical organization, the Allegro, has been formed at Shelbyville, Ind.

The pupils of Miss E. C. Furnas gave a musical early in the month at Muscatine, Ia.

At a recent fire in Ennis, Tex., the music studio of Mrs. T. H. McDuffie was damaged.

George Jeffries sang two solos at the Friends' Church, Traverse City, Mich., October 8.

Miss Ella E. Free intends making Omaha, Neb., her home and piano instruction her vocation.

A. H. Fitzpatrick, of New York, sang at the Methodist Church, Kenton, Ohio, October 8.

Paris R. Myers, assisted by Mrs. Flora Williams, gave a recital at Wheeling, W. Va., October 3.

R. B. Savage will take charge of the music of Shearn M. E. Church, South, at Houston, Tex.

Miss Bowman played a solo at the October meeting of the Eurodelphian Society, Kalamazoo, Mich.

Under the direction of Miss Etta O'Donnell a musical was given in Chester, Pa., early in the month.

At the Seattle (Wash.) Exposition, October 3, the appearance of Mrs. Rose Bloch Bauer was received with an ovation. Mrs. Bauer rendered "May Morning," by Denza, and "Swallows," by Cowen. In voice she appeared at her

best. The volume was immense and filled with rich musical notes the entire building.

Miss Mabel Orebaugh has returned to Columbus, Ohio, where she will take a limited number of pupils.

There is to be a convention of the Southern Music Teachers at Atlanta, Ga., on October 24 and 25.

Professor Kurzenknebe, of Harrisburg, Pa., has organized a class in Wiconisco and another in Lykens.

The musical season at Denver, Col., for the coming winter was opened by Edouard Hesselberg last week.

Mrs. N. McKellar and Mrs. J. A. Ward were the managers of a musicale at Fargo, N. Dak., October 2.

Hyde Gowan was assisted by Miss Murphy and Mrs. Kelliher at his recital in Pocatello, Idaho, last week.

D. Carlos McAllister, of Fargo, is in Jamestown, N. Dak., to arrange for the organization of a class in singing.

Edward Elliott, director of the Elliott School of Music, Utica, will form a class in piano playing at Lowville, N. Y.

The senior pupils of Miss Anna Roman gave a piano recital October 12 at Burlington, Ia., assisted by Miss Ada Smith.

Mr. and Mrs. M. T. Dodds entertained the Musical Evening Club last week at their home on Main street, Aurora, Ill.

At Aberdeen, S. Dak., Elizabeth Banks Allen, Florence E. Beckett and Cora Belle Lewis have appeared as soloists recently.

An organ recital took place at Market Square Presbyterian Church, October 10, by Frank R. McCarrell, of McKeesport, Pa.

A musical recital was given at Houston, Tex., by Horace Clark, Jr., assisted by Mrs. Munger, Miss Hughes and Miss Brinsmade.

The Mount Vernon (N. Y.) Musical Society is rehearsing the oratorio "Judas Maccabeus." Mr. Hallam is the conductor.

The music faculty of Sioux Falls (S. Dak.) College, assisted by the Dudley Buck Male Quartet, gave a recital October 9.

Miss Bertha Sonntag, Mrs. T. O. Swiney, Wallace E. Moody and Claus Petersen are the quartet at Grace Cathedral, Davenport, Ia.

At the opening of the new organ in Christ Church, La Crosse, Wis., Professor Blakeley, the organist, was assisted by Mrs. J. G. Schweizer.

A musical was given at the Kanatenah clubhouse, Syracuse, N. Y., October 9, under the direction of Mrs. Lamont Stilwell. Those taking part were Miss Veronica Stafford, Mrs. Eugene B. McClelland, Miss Lillian Littlehales,

Mrs. Henry R. Gilbert, Mrs. John S. Harwood and Mr. Dillenbeck.

Mr. Kidd, Miss Bessie Hughes, G. C. Sievers and Mrs. Munger were the soloists at the Turnverein concert, October 7, in Houston, Tex.

A new musical society was organized in Wilmington, Del., October 11, with Wm. Davidson, president, and Elmer E. Benson, secretary.

Miss Julia D. Maddox, of Sherman, Tex., and Miss Flossie Thomas, of Fort Worth, were soloists at a concert in Dallas, Tex., October 4.

The thirty-sixth musicale of the Mignonette Musical Club was held at the home of Miss Minnette Tacquard, Galveston, Tex., October 7.

Soloists at a concert in Bridgeport, W. Va., were Mrs. Neilly, Miss Loretta McGrannahan, Mrs. Dinsmore, Mrs. Cole and Miss Lulu Adolph.

At the regular meeting of the Twentieth Century Club, Reno, Nev., recently, Mr. Ward, Miss Ridenour and Hepburn Michael were the soloists.

September 29, Mme. Holman Hinchcliffe was assisted by Miss Ethel Brown and the Sparta Military Band at the musical she gave in Chester, Ill.

Prof. G. H. Fairclough gave his first organ recital of the season at St. Luke's Church, Kalamazoo, Mich., October 3, assisted by Miss Julia McDonald.

Miss Emma Felix, who gave a concert in Ashland, Wis., last week, was assisted by Miss Ruth Hoppin, David La Londe and Dennison W. Van Vleck.

At Boulder, Col., October 3, Prof. Henry Houseley gave an organ recital, assisted by Mrs. J. Otis Huff, contralto, and Francis Fischer Powers, baritone.

Miss Favola Stephenson and Raymond Johnson have commenced studying voice culture with F. E. Tunison at the Springfield (Ohio) School of Music.

Mrs. Clara H. Davis, mezzo-soprano, of Grand Rapids, and Marshall Pease, tenor, Detroit, have been engaged by the Lansing (Mich.) Vocal Society for their May concert.

A musical and trio concert was given at Yonkers, N. Y., October 12 by Martin Birnbaum, William Fischer and Otto A. Graff. They were assisted by Joseph Koertesy, tenor.

The members of the musical club Coyotes, of Phoenix, Ariz., are William Beller, William McBride, Mr. Crouse, Mr. Boon, Mr. Hutchinson, Mr. Kendall and Harry Logan.

Mrs. Stannard Owens and Mrs. Eugene Verdery were elected delegates to the annual convention of the Georgia Federation of Women's Clubs, to be held in Macon November 1; Miss Hattie Goodrich, alternate. It was decided that the club should give a concert the first week in November, and an entertainment for the club piano fund later in the month. The committee chosen for this last

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entertainment was: Miss Clarice Barksdale, chairman; Miss Myra Reab, Miss Josephine Jackson and Miss Willie Belle Munnerlyn.

At Lansingburgh, N. Y., a musical was given by Miss Marie Keller, William Colburn, A. T. Seibert, Willard Derrick and G. W. Allen, under the direction of Prof. E. W. Wolf.

At a chamber concert given at Fort Dodge, Ia., by Dr. Frederic Rogers, organist of St. Mark's Church, others on the program were Miss Helen Vincent and W. H. Hoighton.

William Richards, basso, assisted by Miss Mamie Skinner, soprano, were engaged by Miss Agnes Douglas West to give a song recital at Leache-Woods Seminary, Norfolk, Va., October 10.

Those assisting at the musical given by Mrs. Orson A. Howard, at Salt Lake City, Utah, October 7, were Mrs. Ira Lewis, Miss Fisher, Mrs. A. T. Vollmer, Miss Cohn and Mr. Karl Scheid.

A musical tea was given in the studio of the School of Music, Dayton, Ohio, by Miss Amy Kofler. The program was given by Miss Kofler, Miss Frances Houser, Mrs. Lawrence and Miss Griffiths.

An organ recital was given at the Third Presbyterian Church, Rochester, N. Y., October 6, by Miss Amy Hammer-Croughton, assisted by Fräulein Wera Ress, soprano, and Mrs. Mary Chappell Fisher.

Cato, N. Y., has a musical organization. Frank Casey is president, Rev. Bloom, vice-president; Mrs. Pennel, secretary; Grace Harris, treasurer; Ray Vorhees, leader, and Ray Joroleman, assistant leader.

A new orchestra has been formed in Rockford, Ill., consisting of the following members: Chas. Kellogg, Al Gaskins, Carl Ross, Gordon Craig, John King, Archie Short, George Dobler and Frank Stevens.

After the transaction of business at the meeting of the Albany (N. Y.) Diatonic Club a complimentary vocal recital will be given by Miss Isabel M. Ten Eyck, soprano, and Allan Lindsay, baritone, both of Troy.

William T. Harris gave a musical at Emanuel Presbyterian Church, Grand Rapids, Mich., October 11. He was assisted by his pupils, Miss Decker, Mrs. Paterson and Mr. Hensen. John Dailey was the accompanist.

The St. Joseph (Mo.) Choral Society, which was recently organized, will give several miscellaneous concerts, also "The Messiah." And the season will end with Mendelssohn's "Elijah." The officers of this society are: C. F. Mathieson, president; Joseph Kneer, vice-president; W. L. Dickerson, secretary; Thomas W. Evans, treasurer; A. W. Toole, librarian; Ben Stanley, musical director. The board of directors includes, besides the above officers, John I.

McDonald, S. Woodson Hundley and Prof. P. W. Kost. The music committee is composed of Mrs. Joseph Corby, Miss Hannah Cundiff, Harry Dunbar, Prof. John S. Hall and Ben Stanley.

Miss Hazel Swann, a pupil of Miss Stout, gave a piano recital at No. 44 North High street, Columbus, Ohio, last week, assisted by Miss Clara Louise Lang, W. Snyder, A. Kellogg and Prof. T. Willard Birmingham.

Miss Flora Malone, soprano; Mrs. E. C. Babcock, contralto; F. C. Anger, tenor; J. F. Mount, basso, and Mrs. Arthur Tennant, organist, have been engaged by the music committee of the Congregational Church, Bay City, Mich.

At Colfax, Ia., a musical was given at the residence of Mrs. R. B. Zachary. Miss Blanch Ruby and Miss Whedon (of Winterset), Miss Ayer, Mr. Ayer, Mrs. Robinson, Mrs. Denny and Miss Weaver were the soloists.

The Dunkirk (N. Y.) Music Club held the first regular meeting of the year in the library room of the Academy, October 9. Solos from Beethoven were given and Miss Romer read a paper. The program was in charge of Mrs. Normand.

At an impromptu musical given by Miss Mary Donnelly at her home on South Broadway, Shelbyville, Ill., Professor Clavadetscher, Miss Hattie Bivins, Miss Trower, Miss Sumerlin, Mr. Hite, Miss Nelle Woodward and Mr. Hickey were the soloists.

The second song recital under direction of the popular soprano, Mrs. Nadine Prevost Allen, was given last week at Kemp Hall, Frederick, Md., to an appreciative audience. The program was given by local talent, assisted by Louis W. Rhodrick, of Baltimore.

The Rommel Musical Club, of Mt. Pleasant, Ia., has elected as officers: President, Mrs. Leroy Palmer; vice-president, Mrs. Van Cise; secretary, Mrs. Lillian Rogers; treasurer, Mrs. George Allen. The next meeting will be with Mrs. Leech, October 31.

The Riverside Tuesday Musicales, of Jacksonville, Fla., recently held a meeting at the residence of Mrs. J. W. Farwell, on Roselle street. Olive Munnerlyn, Eliza English, Gladys Bland, Kate Richards, Muriel Bland and Guy Farwell gave a musical program.

L. Harry West has been engaged as the instructor of the Lowville (N. Y.) Musical Club, a large organization in its fourth year. The selection was made on his merits, in competition with leaders from Syracuse and Utica. His engagement is for twenty weeks.

At the last meeting of the Mendelssohn Society, of Brenham, Tex., which was interesting from several points of view, it was decided to inaugurate plans and take immediate steps toward the erection of a hall devoted to music and the interest of the various musical societies of Brenham.

The members of the Cecilian Music Club held a business meeting last week at the Hillside, Lancaster, Ohio. Mrs. Anna Breslin was re-elected president, Mrs. Wm. Goetz, vice-president; Mrs. John Pickering, treasurer, and Miss Elise Kinkead was re-elected secretary.

The Evanston (Ill.) Musical Club has begun rehearsals for its annual presentation of "The Messiah," which will be given Thursday evening, December 14, at the First Methodist Church. The club is under the direction of Prof. P. C. Lutkin, of Northwestern University School of Music.

A complimentary concert was tendered Miss Almeda C. Adams at the Euclid Avenue Baptist Church, Cleveland, Ohio, last week by Miss Isabella Beaton, Miss Anna Medlin, Mrs. J. L. Schon, Dr. A. A. Lavigne, G. J. Berneike, Oscar P. Zuckriegel, Sol Marcossan and James H. Rogers.

The Cecilian Quartet, of Binghamton, N. Y., Miss Georgia Moore and Miss Emma Willard Ely, sopranos; Mrs. G. Walker Ostrander and Miss Helen E. Weeks, contraltos, with Mrs. Ostrander as elocutionist, and Mr. Edwin R. Weeks as impersonator, have been secured to open the Y. M. C. A. lecture course at Syracuse on October 26.

The Philharmonic Society, Phoenix, Ariz., have held the first meeting of the season. One of the questions discussed was that of a leader for this winter. Applications have been made for the position by several prominent leaders on the Pacific Coast, one of whom will be selected. The society expects to present several dramas, and at least two operas this season.

St. John's Church choir, of Wilmington, Del., has re-organized for the coming season, under the direction of Organist and Choirmaster Francis R. Morison, with the following members: Tenors, H. R. Boyton, G. Loomis, G. Prettyman and Charles Price; basses, Walter Bennett, A. T. Hyatt, Joseph J. Grubb and Alfred Taylor; alto, William C. Bradford, and twenty-two boy sopranos.

The following are the officers of the Ladies' Musical Club, of Sedalia, Mo.: Mrs. W. D. Steele, president and director; Mrs. E. P. Ford, secretary; Mrs. Allen R. Hisey, corresponding secretary; Mrs. Charles Rockwell, treasurer; Miss Blanche Bronson, librarian; Miss Jessie Smith, accompanist; Miss Ollie Withers, assistant accompanist; Mrs. Steele, Miss Smith and Miss Ollie Withers, program committee. The club numbers fifty members, the following being added this year: Mesdames J. M. Cannon, J. M. Offield, Oscar Ott, Charles E. Yeater, Fred Billings and Arthur Maltby; Misses Beulah Harris, Imogene Hastain, Florence Antes, May Jaynes, Laura Gentry and Lucile Hill.

E. Milton Jones, secretary of the Music Students' Club Extension of America, has organized a club in Des Moines, Ia., with Prof. Henri Ruifrok as president, including the following members: Mrs. C. B. Givens, Mrs. A. R. Hotchkis, Prof. J. A. Strong, Mrs. Geo. Henry, Mrs. C. L. Brown, Miss Ora E. Newell, L. E. Seager, G. W. Maxon, Miss Luella Nash, Miss Gertrude Robinson, Miss Marie Lewis Chambers, Mrs. E. J. Dawson, Miss Belle Moss.

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The Hamilton (Ohio) *News* has the following to say of Evelyn A. Fletcher's music method:

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"Miss Fletcher's musical apparatus used in teaching this system has been patented in the United States, Canada, England, Germany, Belgium, Italy and other foreign countries. It has the indorsement of the leading educators and musicians of the world. Classes in this method are now being formed by Miss Elizabeth Fell Leib, of Hamilton, Ohio."

Paganini and His Wife.

RUBINSTEIN, in one of his aphorisms, declares "A great artist ought not to marry." He then, being a great artist himself, explains that this peculiar class of human beings is exposed to all kinds of temptations. Prime donne, soubrettes, the corp de ballet, enthusiastic ladies like those who used to adore the warts of the Abbé Liszt, or those who still raffole over the chrysanthemum locks of the favorite pianist, all make love to the great artist.

No matrimonial happiness can be his, unless his wife realizes that these escapades of his are not infidelities, but mere distractions. Such wives are rare. Argal, the great artist, ought not to take a wife. Theophile Gautier took up the other side. When the lady for whom Auber wrote "L'Ambassadrice," married an asthmatic clarinetist, he broke out in an article full of indignant eloquence, declaring that it was downright wicked to give up to one what was meant for mankind.

When, then, an artist weds another artist there is bound to be trouble. The London *Daily Mail* has lately published a letter of Paganini's respecting his wife. The handwriting is delirious, the contents pathetic. A friend had written to him a kindly note to the effect that if he felt sick his wife could nurse him. He was so astounded that he could not reply. Then he wrote con fuoco, con slancio, &c., "When I am sick I am lucky not to have her near me; she never does anything right." He calls her "this person," and says she never feels the necessity of doing anything.

Even if she has to do some trifle for herself, she screams out that he treats her like a maid servant, and then tells everybody all sorts of tales. Paganini met Antonia Bianchi when she was quite unknown; he educated her to appear in concert. "She had not a penny in the world; now she has a wardrobe, jewels and money of her own." It is probable that Paganini's conjugal troubles arose from his notorious miserliness, the only generous action credited to him being a gift of \$4,000 to Berlioz.

Essipoff.

Mme. Annette Essipoff has resigned her situation in the Imperial Conservatory of St. Petersburg, and will devote herself to private teaching.

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HERCULES is the last entertainer to come to London. He has surpassed all his predecessors in feats of strength, and the public, who ostensibly always want the best of everything, flock to see him break chains, bigger and stronger than others have been able to do before him. Hercules in the domain of physical prowess is symbolical of what is required to succeed in the musical world.

In glancing back over the successes of the past year, only those newcomers who have had some special qualification, often outside of the legitimate in art, have succeeded.

The autumn season opens to-day with a concert given by Clara Butt, previous to her departure for America. The classical concerts at Crystal Palace commence their forty-fourth season this afternoon, and Blanche Marchesi will sing the great "Ah! Perfido" of Beethoven and Handel's "Lascio ch'ia Pianga." Johannes Wolff, a violinist, who, by dint of energy rather than artistic ability, has gained a certain position here, will introduce for the first time in England Godard's Violin Concerto in G minor. Next week the elderly Madame Albani will give a concert at St. James' Hall before leaving for a provincial tour. Basil Tree, a general ticket seller, says that the advance bookings for forthcoming serial concerts are heavier than ever before.

The Promenade concerts are going steadily forward, large audiences attending each evening. On Saturday last rather a novel experience was felt by the patriotic members of the audience. Dan Godfrey's "Reminiscences of England" were being played, and when they came to "Rule, Britannia," the excitement was intense. The piece was played twice more, and then the conductor, turning to the audience, conducted and the entire assemblage joined in singing this stirring song. It has been repeated every night the past week.

It is a pity that greater excellence of performance cannot be attained. Henry Wood is a capable conductor, but he just misses being great. Then, too, nothing seems to be properly rehearsed; indeed almost every performance is little more than a full rehearsal. How can this orchestra

become permanent and do really artistic work under these conditions?

The demoralization of the musical world here may be illustrated by the fact that one of our best organists, J. M. Coward, is playing at the music halls. He uses a Mustel organ in preference to the Mason & Hamlin organs, of which the house of Nutzler are agents, and which they deservedly push as the leading instruments. Mr. Coward is their musical adviser and closely connected with the business. Doesn't it look as though things were out of gear when one of the largest publishing houses, acting also as agents for pianos and organs, cannot pay their best man enough salary to keep him employed in their interests all of the time instead of his having to resort to all kinds of mixed performances, including even music hall engagements?

The publishing business is bad enough, everybody knows, but yesterday I heard a man, well connected with music sellers, who said that hardly one firm of those that did not sell instruments was solvent. Doesn't this reflect upon the musical taste of England?

The Norwich Festival was held in the old cathedral town this past week, and next week the Sheffield Festival will be held in that industrial centre of England which supplies America with so much cutlery.

The Carl Rosa Opera Company has been doing good business in the provinces, appearing at Sheffield last week before houses reminding one of the old days when Carl Rosa himself manipulated matters so that financial success was achieved. I understand that a reorganization process is being gone through with, and that T. H. Friend will be the regularly appointed manager.

The rumors about opera in London for next year are all vague up to the present. I may have something tangible to report next week. The new comic opera of Sir Arthur Sullivan for the Savoy Theatre, to follow the withdrawal of "Pinafore," is in active rehearsal. The paucity of artists is best illustrated by the fact that Miss Yaw is selected for the heroine. The scene is laid in Persia, and lends itself to that treatment for which this gifted composer is celebrated.

The National Sunday League, which has, since its organization some ten years ago, given thousands of concerts in London and suburbs, has now taken Covent Garden for every Sunday evening during the winter season. The first concert took place last Sunday. Being of a popular character, or at least as they do not aspire to reach anything more than very ordinary proficiency in the standard of their performances, it is of little avail to criticise them.

Mrs. Robert Newman, wife of the enterprising manager at Queen's Hall, died yesterday from the effects of an operation.

An Australian girl is the latest to manipulate the gullible propensities of our race. She recently made her first public appearance in Melbourne. She had some pull on the press and managed to work up conflicting stories of herself, her voice and her ability to sing. Curiosity was aroused to the utmost before she appeared, and she had to give several concerts before the public who wanted to see her could be accommodated. This spread to other Australian towns, with the result that she is now coming to Europe to study with something like \$15,000 in her possession. Her name is Amy Castles.

Mark Hambourg has gone to America to concertize, as you have already announced.

Young Toselli, the wonderful Italian youth who played such marvelous piano here, has returned with his mother to Florence.

The American influx is over, and very few American musicians are now to be met with except those who reside here. They do not earn large incomes here, but that also applies to all other resident musicians. The only place where the foreign musicians can earn large incomes outside

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of America is England, and the American resident here is not a foreigner.

I do not think that so many Americans are patronizing Randegger and Shakespeare as in former years, and I frequently ask myself: "Where are the great American singers produced by Randegger and Shakespeare? Where are they?" And then I get no reply. The fact is that much of this talk about coming over here and taking lessons at a great outlay is based upon a false conclusion, and that when we go into the matter we discover that, after all, we can discover no great American singers who were taught by Randegger or by Shakespeare. Probably these teachers have been able to do more with pupils from other countries, but it is quite sure that we can say very little about their success with American pupils unless someone can correct me and give me names.

The Meister Glee Singers are singing with their usual success in the Provinces. The four voices are wonderfully balanced.

OCTOBER 14, 1890.

The principal musical event the past week was the festival at Sheffield. Sundry artists from London went down to the Yorkshire town, and their singing was compared to that of the chorus to the advantage of the latter. The conductor was the veteran from Crystal Palace, August Manns, who migrated to Sheffield with the orchestra of Sydenham, over which he is supposed to have acquired an ideal control. Things do not always go according to calculation, and according to report the orchestra, both collectively and individually, played as though they were holiday making and were not going to be submitted to the ordeal of serious work.

In "The Messiah" their shortcomings were so obviously the result of carelessness that the entire press censured them in the severest terms. Local players, who felt that they should have been engaged, cackled at the result, and made things uncomfortable for the management. The poorest playing was done by the woodwind players, and on one occasion, it is said, they had to brace the double bass player up so he could keep his position at the instrument, his seizure with King Alcohol having left his spirit willing but flesh weak.

There is so much of the inartistic at this gathering that you couldn't drag me there with wild horses, but the critics who did or did not go are raving over the chorus. They say that the phrasing, attack, nuances, pianos and fortes were striking in their effect. In fact, that there has never been such chorus singing in England, and they add that that means the world. Now, that last observation reminds one of how we in England look at the outside world and say, poor deluded people, you "think you know but you don't." But to return to the chorus—they must have electrified the audiences, for the "Hallelujah" produced a volume and sonority which could hardly have been excelled, and the climax built up in the "Amen" chorus was astounding. Ben Davies was in good voice up to A, but beyond that he is not so satisfactory, his "Thou Shalt Break Them" almost coming to grief. Miss Ella Russell was not in good form; she often sang off the key, her phrasing was bad and her singing anything but according to tradition. Andrew Black was over-weighted in the baritone solos, and while he sang with considerable intelligence and artistic effect his work was far from satisfactory. Miss Clara Butt was the one redeeming artist who excited eulogistic effusions from the critics and abundant applause from the audience.

Elgar's "King Olaf" was given under difficulties. The band did not grasp the many difficulties of this complex score, and discord replaced harmony in many places. The chorus rose to great heights in "The Death of Olaf," the interpretation being marked with great intelligence. The composer said he had never heard the chorus in his work sung so well. Edward Lloyd as Olaf sang with more fire than usual, and his voice, a typical English tenor, was in excellent form, and the applause signified that his popular-

ity has not abated one jot or tittle. Miss Alice Esty was the soprano and sang in a matter of fact manner, which calls for no comment here. Charles Knowles was the Irombeard. His voice has such a vibrato from forcing that his singing is robbed of the very little pleasure it might otherwise give. His whole work is so wanting in those qualities which go to make up the artist of distinction that he cannot be considered seriously. The composer, who is a regular bundle of nerves, and consequently working under high tension, secured a performance which had many merits directly attributable to his own influence.

The performance of "Samson and Delilah" does not call for detailed mention. Everybody seemed off color at the beginning, but soon warmed to their task, and the chorus again came in for chief honors. This was followed by a miscellaneous part, when "Die Lorelei" was sung and Schumann's Concerto in A minor was played, with Frederic Dawson at the solo instrument. Now Mr. Dawson played this at the Crystal Palace last Saturday afternoon, and if he did not put more musical feeling in it at Sheffield than he did at Sydenham, it is no wonder that he was criticised severely for his complete lack of those qualities which make the interesting player, to say nothing of the artist. His technic is certainly exceptional, but the spirit of Schumann demands that wealth of musical temperament and breadth of conception which subordinate technic. One should only be conscious of the serious interpretation of the beautiful music of this composer, and not bored by an unconvincing but exasperatingly correct reading of the notes.

The "Golden Legend" and Choral Symphony were given with the chorus again in the ascendancy. Mr. Manns could not bring his orchestra into line, and the mistakes, especially in Beethoven's work, were so numerous that this band must needs receive a severe overhauling, or the prestige of Mr. Manns will depart forever. The singing of the soloists, who were Ella Russell, Ben Davies, Jessie King, a very poor contralto, and David Bispham. Now the part of Lucifer suits Bispham well. It looks it, and his sepulchral voice lends that suggestiveness to the part which is so seldom realized. The young maiden of Ella Russell was a caricature. Her comely proportions and wiry voice made the picture anything but an illusion. Ben Davies did the best work of anybody, but a pity it is that his singing is marked always with correct phrasing and his singing is marked always with correct phrasing and right musical feeling. The same old story about the Choral Symphony being unsingable, must be again told here. All struggled bravely, but the odds were against them, as will be seen when I say that the absurd high pitch was used. Why do people try to do impossible things? The chorus marred its reputation, and in more than one instance nearly came to grief.

That genial composer, Sir Charles Hubert Parry, journeyed down to Sheffield to conduct his "King Saul" on Friday morning. He was in the best possible mood when he left here, and I saw on his return that he was well pleased with the way his work had been done. Clara Butt carried off chief honors in the impressive way in which she sang the part of the Witch. Everybody was moved by her earnestness, and her teacher, Mr. Blown, was sent off his balance completely. Truly it was a great triumph. Sir Hubert inspired the chorus to do their very best, and the effect of their intelligent singing of some of the choral numbers was electrifying, perhaps their best effort being in "Gone is the Hero." The band seemed to be doing better work, perhaps also due to the composer's magnetic influence.

The festival ended last night with the "Hymn of Praise," sung by three unknown artists, preceded by a miscellaneous part, including Sterndale Bennett's overture, "The Naiades," Saint-Saëns' "La Fiancée de Timbati," three Cavalier songs by Stanford, and the final scene of the "Walküre." Not having received any reports, I do not know how it came off.

Madame Patti gave an operatic performance of "Travi-

ata" at Craig-y-nos Castle on Thursday night. A number of friends were invited to be present.

It is now reported that Signor Lago has secured the requisite capital to carry forward an operatic season, but that, owing to the delay, he has not been able to take advantage of the option he had on the Adelphi Theatre, and now he is too late for all the others. Some play may fail and let him in elsewhere. There will probably be a season of opera in English at Drury Lane next spring.

A new concert hall is to be built in London to hold about 40,000 people, and also another to hold about 1,000. Both will be built according to the best possible plans.

Madame Albani, who sings at Mr. Vert's concert at St. James' Hall this afternoon, starts on a concert tour of the provinces on Monday.

Lionel Hayes.

This young tenor, recently arrived from Paris, where he was Trabadelo's assistant, will sing the air from "Stabat Mater" at the Fifth Avenue Collegiate Church on Sunday, October 29. Apropos of Trabadelo, negotiations are pending to bring him to this country in the spring for a series of concerts. After singing for years at the Imperial Opera at Madrid, he returned with a fortune and left the stage. He still, however, possesses one of the most remarkable tenor voices in Europe, singing E flat in alt with the dramatic power and fullness of a baritone's F. No one has had the opportunity of studying and assimilating Trabadelo's method as has Hayes, he having been associated with him as assistant for so long a time. Hayes is well known as a singer in Paris, having occupied various positions of prominence, and he will be heard here the coming season with various vocal organizations, &c. He is also fortunate in having many excellent voices in his charge, and his Carnegie Hall studio is a uniquely artistic place.

Mrs. Fay Peirce Resigns.

At the business meeting of the Women's Philharmonic Society of New York, held on Tuesday evening last, in the chapter room at Carnegie Hall, the president, Mrs. M. Fay Peirce, who is the founder of the society, resigned, owing to the pressure of other duties. Mme. Louise Gage Courtney, vice-president of the society, will assume the duties of president until an election can be held.

George Hamlin.

George Hamlin, the tenor, will be heard in New York next month. His first appearance will be in the Metropolitan Opera House, November 25, and the next night he will sing in Carnegie Hall. Manager Thrane has made a number of bookings for Mr. Hamlin, who is in great demand. His New York appearances are anticipated with lively interest.

Miss Alice Breen has entered upon her studio work with zest, and expects to be busier this season than ever before. She devotes only a part of her time to teaching, for many demands are made upon her for oratorio work. She makes a specialty of training pupils in opera and oratorio, and can instruct them in French, German, Italian and English classics. She refers to Mrs. Anson P. Stokes, Mrs. George H. Morgan, Mrs. Daniel Butterfield, Mrs. John Jacob Astor, Mrs. C. B. Foote, the Rev. Henry Van Dyke, Mrs. Morris P. Jessup and others prominent in society.

Dorothy Harvey, a promising soprano from London, Canada, has taken up her residence in New York and placed her business interest in the hands of Charles L. Young. Mrs. Harvey, who possesses an excellent voice, has the additional advantage of a charming presence, and is likely to become a favorite with concert audiences.

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CHICAGO OFFICE THE MUSICAL COURIER, {
224 Wabash Avenue, October 22, 1900. }

THE man or woman who takes keen practical interest in music will during the next few weeks find plenty with which to keep busy, for the Chicago season is opening under auspices more encouraging than for several years past. Not alone in Chicago, but in other cities of the great Central West is advancement in music most pronounced, and, judging by the reports received at this office from correspondents, St. Louis, Milwaukee and Indianapolis are each to know a season of music unprecedented in the annals of their various histories.

In no city possibly has the progressive movement become so evident as in Milwaukee, where within a short period of two years have arisen two music schools already famous over the State of Wisconsin. Each of these institutions is a factor for the betterment of music, and both are distinguished for the excellence of the local and visiting faculty.

Both the Wisconsin College of Music and the Wisconsin Conservatory have as managers musicians who have long stood for all that is best in art, and who, although directing rival institutions, may be depended on to uphold the musical enterprises of their city, notwithstanding the fact that complaint is already made that the schools and their founders have the monopoly of music in Milwaukee. It is stated that outside of "the trust" it is impossible for local artists to obtain appearances at any concert, and that a combination of circumstances will prevent any recognition save that countenanced by the music schools. However, time will show to what extent this influence will be felt, but it would be fatal to the interests of art if the "union" movement were allowed to predominate to such an extent as to preclude all outside competition.

Each of the schools of music learning in Milwaukee has engaged a number of Chicago teachers, who visit Milwaukee one and two days weekly. The newest acquisition is Arthur Van Eywek, a former Milwaukeean, who has now become a member of the college, and who will take up his residence in America next April after fulfilling engagements in Berlin during January and February, 1900.

At a concert last week Mr. Van Eywek was accorded a splendid reception, the house being crowded. His singing and voice created a furore. Among the early important events in Milwaukee the lecture, "Unpublished Interviews," by William Armstrong, last Monday, claims prominent place. It was given before the College Endowment Educational Association, and was a complete success in every

way. The hall was crowded, and the afternoon entertainment voted one of the best ever given. In the evening a reception to Mr. Armstrong was tendered by the Press Club, of Milwaukee, at which the members and their wives were present. The next musical event of importance in Milwaukee will be the performance of "Godoleva," by Tinel, for which Mrs. Minnie Fish Griffin, of Chicago, is engaged.

Another Milwaukee basso likely to make a big reputation is Herman Dosé, already referred to in these columns as a singer of very superior attainments. Several important engagements are pending, and the manager, Mrs. Florence Hyde Jenckes, has already engaged him to sing at one of the Chicago Sunday night concerts.

In St. Louis, too, as in Chicago, much is expected from the leading organizations of the city, as well as from the visiting companies. This year three days' Italian opera and two weeks' French opera will complete the foreign resources; but Henry Savage, who has made Chicagoans acknowledge his supremacy in the English operatic field, has decided to establish a permanent company in St. Louis, and the Castle Square Company will have a home in St. Louis as well as in Chicago. This will mark a new era in the music of St. Louis, as it did in Chicago.

While there are many agreeable things to write about in connection with the musical societies of St. Louis, still the little rift exists, and rumors connected with the conductor of the chief choral organization are rife. Pressure, however, may be brought to bear, and the difficulties smoothed out, but unless prompt measures are taken, the outlook for the leadership of the society in question is somewhat uncomfortable. Still, the managers are hoping for the best and working hard to have a successful year, and will act as an incentive and impetus to the teachers and students, as it has done to those of Chicago.

The local artists of St. Louis are all busy, especially such well-known people as Mrs. Kate G. Broadus and Miss McLagan, both of whom recently returned from a prolonged European tour. Milton B. Griffith, too, is busy with engagements and teaching, in addition to his duties as secretary of the Choral Symphony and correspondent for THE MUSICAL COURIER. St. Louis nearly lost this versatile gentleman a short time ago, as he was on the train which was wrecked at Elkhart and in the car not 3 feet away from the man killed by the rail which tore through the car. Although necessarily somewhat unnerved, Mr. Griffith still managed to sing for the committee of the Chicago Apollo Club, the members of which expressed themselves much pleased with his performance.

The Misses Schaefer and Miller have opened their studios in the Odeon, and are already hard at work, the classes already formed being exceedingly encouraging. These two artists hold a unique position in St. Louis, and command a clientèle by reason of their really great gifts as teachers, as well as by their performance. Their ensemble piano playing has long been known over the country, in the principal cities of which they made most gratifying success until they settled in St. Louis. Both Miss Miller and Miss Schaefer are artists of the first rank, and as teachers are recognized as leaders of their profession. A singer of St. Louis who is to make many appearances on the concert platform this season is Alexander Henneman, whose studio was one of the most successful during the season. Of Mr. Henneman the St. Louis Republic says:

Another gentleman whose business faculty led him to a discernment of the local lack of vocal instruction, only overcome in the last few years, is Alexander Henneman, a St. Louisian born and reared. He was a musician from childhood. Like Mr. Humphrey, he spent some youthful years blowing the cornet in a brass band. That was in his school days. When college days were over he went abroad and spent several years at the Royal Conservatory of Munich, perfecting himself in piano and cello. He studied vocal, but with no definite object in view. Returning to St. Louis, he taught cello and piano for several years. The lack of vocal teachers then did not escape his experienced ken, and four years ago, after marrying, he prolonged a honeymoon tour of Europe into a two years' stay, perfecting himself in vocal work. He began in Germany, then went to Italy and finished off in France, where he was a favorite of the great Sbriglia. Sbriglia took a fancy to the St. Louisian and made him his accompanist, an occupation he was only too glad to fill for the sake of observing the master's method. Mr. Henneman has made his presence felt in the local musical world. He gathered about him in his studio building some of the city's best artists, and his Sunday afternoon recitals are the nearest approach to a musical salon ever successfully attempted here.

Of all the results produced in the development of music in America, probably the most striking is the advancement of art in the West. And not alone of art, for the artists of Chicago, St. Louis and Milwaukee are taking a fair proportion of recognition and obtaining many engagements hitherto given to the New Yorker. Five years ago the Chicago artists were absolutely unknown, and an important appearance caused endless comment. But the Western artist to-day is taking a place in the world of art equal to that of the Eastern and foreign. There are many reasons assigned for the improved condition, but a distinguished artist has solved the question to his own satisfaction, and said, in speaking of the situation, that the primary cause was to be found in the prominence accorded by THE MUSICAL COURIER to the music and musicians of Chicago.

The status of the Chicago artist has steadily improved, until to-day we find that many of the Eastern artists are being superseded by those from the States of Illinois and Wisconsin. It is no longer customary to send to New York for an artist to give a recital; committees of clubs and societies in the mid-West section of the country find they can obtain in their own section artists fully worthy to stand comparison with any sent from the East. And this is equally applicable to the South, especially at Nashville, where a firm and rigid rule had existed practically precluding the appearance of any artist who did not hail from New York. However, the absurd objection has been for all time removed in consequence of the splendid success obtained by Miss Genevieve Clark Wilson at a recital last Thursday. This accomplished artist is reported to have "captured the town." One of the audience writes to this office: "She (Mrs. Wilson) held her audience spellbound: the happy spirit of the occasion seemed to get into the hearts and hands of the audience, and they applauded to the echo and showed their appreciation of her lovely voice and her artistic singing." The Nashville papers were equally eulogistic, as the following will show:

Rarely has Nashville been treated to the pleasure of a singer who



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won such general favor as Mrs. Genevieve Clark Wilson. Personally she is of unusual attraction, modest and retiring, and this, combined with the rare richness of her voice, doubly captivated her audience. In addition to these natural gifts, she showed herself a consummate mistress of the art of song, clear enunciation of words, lovely legato, a fine sense of the worth of dynamics and a sure and true pitch. She was delightful to listen to. Mrs. Wilson sang fifteen songs. Her selections could not have been in better harmony with such an entertainment, the Margaretha cycle and the "Carmen" aria being really the only heavy things on the program. What was perhaps a general favorite was the "Merry Maidens," its quick tempo and rapid runs giving ample scope to the fine range of the singer's voice. Her high notes are as clear as the tones of a silver bell, and in the ballad "The Lass With the Delicate Air" the notes came rippling out in most exquisite melody. Such songs as "The Discontented Duckling" and "Jerushy," by Gaynor, when on the program of a singer like Mrs. Wilson, show a touch of real love for art, something beyond classic selections that astonish and awe an audience with their grandeur. "Spring," by Henschel, was rendered in perfect style, and won rounds of applause. No small part of her success was due to her accompanist, Mrs. W. D. Haggard, who leaves a singer untrammelled and free to follow her inspiration. Her touch is at all times replete with the deepest musical expression, and when playing, with a voice like Mrs. Wilson's, this is very manifest. The audience felt that there was a chord of responsiveness between the singer and player, felt by them alone.—Nashville (Tenn.) Banner, October 6, 1899.

A more beautiful song recital than Mrs. Genevieve Clark Wilson's is not remembered in Nashville annals. The unfortunate mistake as to trains which prevented Mr. Clark from reaching Nashville in time to fulfill his part of the program was unknown to Mrs. Wilson until she reached this city yesterday morning. With only a few hours in which to rearrange and add to her program, she showed an efficiency and a plenitude of resources which were only possible to an artist of her ability. The numbers she had expected to sing were supplemented by others of equal beauty from her extensive repertory. The consequence was a model in the art of program making, containing an unhackneyed list of songs, most of them being given here for the first time, and also a diversified one, ranging from the Micela aria and the Riedel cycle to the children's songs by Jessie Gaynor. Mrs. Wilson personally is a most attractive woman and with a gracious and charming manner, which at once puts her audience in sympathy with her. She is possessed of a soprano voice of wonderful natural beauty, and one whose chief charm is a freshness unusual as it is absolute—a smoothness and a flexibility rarely combined in one voice, and, above all, a musicianly interpretation that, together with her other qualifications as a singer, make Genevieve Clark Wilson one of the most satisfying and delightful artists that have ever appeared in Nashville. She more than met the demands upon her, and from the opening notes of "When Celia Sings" until the closing Henschel's "Spring" she carried her audience with her in a way rarely seen in this city or elsewhere. The first number, a delightful introduction to the program and to the singer's voice, was followed by "The Merry Maidens," by Thomé, which suggested in its strongly marked rhythm the rustic dance of stalwart youths and buxom damsels. Here was shown a characteristic of the singer that was noticeable throughout, an extreme refinement which was always consistent. The rollicking fun of this was redeemed by a daintiness which was altogether artistic. In contrast to the above was the "Irish Love Song," by Margaret Ruthven Lang, in which the tenderer qualities of Mrs. Wilson's voice were shown. The Riedel cycle, heard here for the first time, were among the best things on the program, and being in juxtaposition to the children's songs which followed, each group being the antithesis of the other, hers was a versatile art that could compass both with equal ease. In the second part the two Henschel songs were charmingly given. Of great difficulty of execution was "Spring." In it a realistic touch was added by the bird calls and twitterings, things that would have been grotesque in a lesser artist, but her delicious golden tones, pouring forth in a flood of song, seemed as free and spontaneous as that of the birds they imitated rather than the perfection of technical training. In "The Lass With the Delicate Air" Mrs. Wilson's voice was a thing of pure tonal joy.—The Nashville American, October 6, 1899.

The following is the program given by Mrs. Genevieve Clark Wilson at Nashville.

PART I.	
When Celia Sings.....	Moir
The Merry Maiden.....	Thomé
Irish Love Song.....	Lang
Margaretha Songs.....	Riedel
Wie stolz mid Stättlich.	
Ach, nun sind es Schön zwei Tage.	
Wo zieht er hin.	
The Discontented Duckling.....	Gaynor
Jerushy	Gaynor
PART II.	
Dedication Poem.....	John Trotwood Moore
(Written for the opening of Philharmonic Hall.)	
Aria from Carmen.....	Bisetz
Irish Folk Song.....	Footé
Sing Heigh Ho.....	Henschel
The Lass With the Delicate Air.....	Dr. Arne
The Merry, Merry Lark.....	Nevin
You and I.....	Lehmann
Spring	Henschel

The dedication of the Philharmonic Hall at Nashville was a magnificent success. The hall is beautiful, and appeared especially so at the recital, decked as it was with masses of roses and golden rod, and with an audience of one of the most brilliant ever assembled in the Southern city. Not only musically, but as a social function, it has scarcely been surpassed. The Philharmonic Society has commenced the season most auspiciously, and can boast of equipment as adequate for its purpose as any in the South. It is the happy possessor of two magnificent new concert grand Chickering pianos and a two manual pipe organ, manufactured especially for the society. Furthermore, it has its own orchestra and a string quintet, both conducted by professional musicians. The Philharmonics are, of course, very proud of their new concert hall, which, in the matter of seating arrangements, lighting and general accessories, is something in itself. This energetic enterprise on the part of the society marks an epoch in the history of Southern musical clubdom.

After several months of musical inactivity this week has suffered altogether in the opposite direction. The season of 1899-1900 has commenced with a March-like rapaciousness and came lion-like into the midst of a quiet, peaceful community. Beginning Monday with the Amateur Club every day has offered a musical attraction of some interest.

It was a pleasant opening to a season promising very auspiciously when the Amateur Club held its 286th concert since the inauguration in 1876.

Under the presidency of a most able, cultivated pianist, Mrs. Edwin Lapham, who ranks very highly as an all around cultivated musician, the program of the Amateur concert was in point of interest and performance considerably in advance of most concerts of the club. During the two preceding seasons, so far as memory serves, I have never attended a better performance at the club. In the first place care had been exercised to utilize the talents of some of the most accomplished members, with the result a program of exceptional merit was heard with interest and enthusiasm. The "Amateurs" have the reputation of being the most uncomfortable and disagreeable audience before which to make an appearance. This impression

would be quickly eradicated if the members having the concerts in charge would always receive efforts in the whole-hearted manner given to the program presented at the first concert of the season. The most important number was the trio for piano, violin and cello, by Eduard Schütt, played by the Studio Trio, the personnel of which includes Mrs. Annette R. Jones, Miss Marian Carpenter and Day Williams. The Studio Trio has been rehearsing incessantly for nearly five years, and all three artists are in sympathy with each other's work. They play smoothly with expression and excellent tone, and enter thoroughly into the spirit of the composition, making their performance at once enjoyable and instructive. Another number which obtained warm recognition was the singing of Mrs. A. F. Callahan, who displayed a pretty voice and a well cultivated method in two songs by Goring Thomas. Mrs. Callahan responded to much applause by singing an encore. Mrs. Vance and Mrs. Magnus were the accompanists.

A performance which called forth unusual applause was the playing of Miss Eleonora Scheib, who is to make her professional debut early in December. This young pianist played Liszt's Rhapsodie No. 13 with power and musical comprehension, and succeeded in holding attention in this comparatively little liked composition. The thirteenth is not a grateful task for any pianist to undertake, and the fact that Miss Scheib obtained a decided encore shows that the quality of her performance must have been much above the average.

At the close of the concert the president, executive committee and social committee held an informal reception, the members expressing themselves much pleased at the success of the program.

The non-musical art club for musicians has, it appears, not been allowed to die in peace, the promoters preferring dissolution in pieces. After several relapses life still lingers, but no hope is held out that it will survive the present month; or, may be, the present week, notwithstanding the document which has been sent to this office. This document reads:

"special meeting of Chicago Musical art Club Oct 20. 5 p m as you have identified yourself with club you are expected by chairman & committee to attend com: Mrs Regina Watson Miss Anna Morgan Mr Calvin Cady Do Godowsky Do Allen Spencer Chas D. Hamill Chairman M. L. Crothers Secretary Everyone interested in success of this organization are supposed to be in attendance at this meeting as it is held for that purpose members of this society do not approve of any other society entering this as was suggested."

It is inconceivable how the artists mentioned in this extraordinary production could allow their names to be used in connection with such a ridiculous scheme. It has been rumored that the Manuscript Society would become affiliated with the non-musical art club. But would the members of the Manuscript agree to hand over the balance in hand, amounting to about \$475? And, again, there is the question of manuscripts. Who would obtain possession of these cherished documents. It surely was never contemplated to hand over to the non-musical art club the emana-

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tions of the brains belonging to the Chicago composers. Has the Chicago composer, indeed, come to this? To be given over to a non-musical organization! We view it sadly and in contemplative mood. And the philosophers say we all get our deserts.

* * *

Of unusual excellence and possessing strong classic flavor were the recitals given by Charles W. Clark, to whom belongs the honor of giving the first artist recital of the season. In presenting Schubert's "Schwanengesang" in its entirety to the public Mr. Clark rendered a service to art in this city which should not be underestimated. His recital received the hearty indorsement of the musical public which assembled on Tuesday afternoon. Thursday an evening recital was given, when Mr. Clark devoted his program to Schumann, at which he had the assistance of Emil Liebling, who played:

First Novelette in F.....	
Arabesque	
Des Abends	
Aufschwung	Schumann
Kreisleriana, Nos. 1, 2 and 5.....	
Bird as a Prophet.....	
Andante and Scherzo, from Sonata, op. 22	

Mrs. Nellie Bangs Skelton played the accompaniments.

With the advent of "The Gondoliers" of Sir Arthur Sullivan may be chronicled another triumph for the Castle Square Opera Company at the Studebaker. Possibly the overcrowding of the preceding weeks may have been less pronounced, but with holidays and parades commanding the public's attention the wonder is attendances so large were obtained. In every way was the production a good one, and the pretty music given faithful interpretation. Rhys Thomas, among the principals the newest comer, proved himself a decided acquisition to the company, his strong tenor and excellent manner winning him many a round of spontaneous applause. Stewart is so uniformly good, both in his singing and acting, that praise to him must be almost superfluous. In "The Gondoliers," however, was evidently an opera peculiarly adapted to his special gifts and his opportunities were taken to the fullest advantage. Reginald Roberts was less arduously characterized than we have lately been accustomed to, but with him also every justice was done to his allotment. Without Moulan, so used are we to his rich comedy and happy impromptus, any comic opera now would appear slow, and all that need to be said of him last week is that he appeared in the happiest vein. The ladies, too, most prominent being the versatile Gertrude Quinlan and Miss Tannehill, were if anything better than ever, while as for the chorus its excellence was as pronounced as the Savage Opera Company has originated at the Studebaker. With its greatly improved orchestra, scenery beautiful beyond imagination, splendid costuming, and the many pretty faces and figures, criticism is absolutely silenced, and only to admire becomes possible.

There is one point, however, to which public attention has yet to be sufficiently called: the splendid managerial arrangement which adds so much to the enjoyment of visitors to the Studebaker. There is a courtesy and a quiet refinement about the various employees and ushers which are not alone foreign to other amusement halls in this city, but so far as recollection serves, in any other city acquainted with. A consideration for the comfort of each and every visitor, the desire that nothing should be left wanting, this

is eminently characteristic of present day conditions in Chicago's elegant music home, the Studebaker, and the Fine Arts Building, in which it is located.

Never were the resources of the Castle Square Opera Company better exemplified than when following the melodious "Gondoliers" came an excellently satisfactory presentation of Verdi's "Rigoletto." Each evening found the house with every place occupied, while as for the matinees those with seats were fortunate beyond expectation, and those who obtained standing room extremely lucky. So good a result to the daring experiment of placing before a very critical audience that most difficult of operas cannot but have been infinitely gratifying to Henry Savage, who was in Chicago and among the audience at to-day's Saturday matinee. The master mind upon whom such great responsibility rests, whose active mind must be alive at the same time to the diverse moods which actuate the music of the East and the West, and understanding must gratify each in its special way, had every reason to be elated at the greater success, which, week after week, is being obtained by his organization at the Studebaker. Without disparagement to every member of the company, it must be admitted that more than an equitable measure of the success met the efforts of Miss Eloise Morgan and Messrs. Stewart and Roberts. For next week the time-honored favorite, "Iolanthe," is on the program.

* * *

Several inquiries relative to the Chicago address of the publisher of the American Musical Club Directory have been made at this office. It is not published in Chicago, although attention was directed to it in these columns. The publisher is C. Fletcher King, 5 East Fourteenth street, New York; and the price is \$1.

* * *

A not improbable case will be that of the Chicago Musical College vs. the Balatka Musical College for infringement of copyright. The particulars are peculiar and developments are eagerly awaited.

* * *

The Chicago Symphony Orchestra begins its tour October 27. Under the direction of Charles Beach, the organization, which will have as soloists Ragna Linné, Heinrich Meyn and William H. Sherwood, is booked to appear at Fort Wayne, Logansport, Crawfordsville, Columbus, Lafayette, (Ind.), Ann Arbor, Ypsilanti, Jackson, Detroit, Lansing, Kalamazoo, Grand Rapids (Mich.), Cincinnati (two concerts), Marion, Delaware University, Zanesville, Ohio; Nashville (Tenn.), St. Louis, Decatur, Springfield, Mattoon, Rock Island, Jacksonville, Bloomington, Monmouth, Joliet, Rockford, Freeport (Ill.), St. Paul, Minneapolis, West Superior, Duluth, Stillwater, Dubuque, Cedar Rapids, Clinton, Davenport (Ia.).

Mr. Beach is having more than his usual success in booking the organizations of the Redpath Lyceum Bureau. The Redpath Grand Concert Company is probably unequalled as a traveling company, the excellence of the artists and the program provided being such as are found at only the most important concerts of the country.

* * *

Ida Simmons, the pianist, after a summer spent in Northern Michigan, is visiting her parents in Kansas City, Mo. She will give a recital in Lyceum Hall, at that place, on the 26th of this month, and will soon after begin a series of concerts extending over several adjoining States. While Victor Thrane has charge of her interests as here-

tofore in the East, she has secured the services of an energetic advance man to arrange this Western tour.

* * *

William Armstrong opened his season, which will be an extended one, with a lecture before the Educational Endowment Association at Milwaukee last week. The subject was "Unpublished Interviews with Great Musicians." Following the lecture a reception was given in Mr. Armstrong's honor by the Milwaukee Press Club.

The *Evening Wisconsin* says of the lecture: "It was one of the most interesting that has been delivered before the association."

The *Sentinel* of the same date says: "He handled his subject with the touch of the trained newspaper man, putting often into a single sentence a terse and comprehensive summing up of a many sided character."

The *Milwaukee Journal* says: "He has probably interviewed a greater number of the singers and musicians of the day than any other man. His lecture was a psychological study of the artists, a sketch of their temperaments and characteristics."

Holmes Cowper, who has lately been added to the faculty of the American Conservatory, is announced to give a song recital next Tuesday at Kimball Hall. Mr. Cowper is a tenor of unusual ability, an experienced teacher of oratorio, a pupil of Frederic Walker, of London, the celebrated oratorio teacher, and is in all ways an excellent acquisition to Mr. Hattstaedt's clever faculty. Several important engagements have been booked for Mr. Cowper, who has become one of the favorite singers of Chicago.

Maurice Aronson, who ranks very high among the younger pianist teacher element, is going into lecture recital work this season. His latest appearance at the Recital Hall, Auditorium Building, was exceedingly successful. Mr. Aronson's subject was Chopin, in commemoration of the fiftieth anniversary of Chopin's death. By way of illustrating the lecture Mr. Aronson placed a number of compositions, including the Etudes, op. 10, Nos. 7-12; op. 25, No. 2; Polonaise, op. 26, No. 2; Mazurka, op. 59, No. 3; Berceuse, op. 57; Impromptu, op. 36, and Ballade, op. 23.

* * *

A prospectus of Mrs. Regina Watson's school for the higher art of piano playing announces two additions to the school curriculum. These new departures are daily practice classes for children and coaching classes for advanced players. Such necessary classes should be found in every school which aims for the development of piano playing, and Mrs. Watson can be congratulated upon her innovation.

* * *

The interpretation classes of W. H. Sherwood begun some three years ago, opened for the season last week.

* * *

A recent acquisition to the musical forces of the city is Miss Florence Huberwald, of New Orleans, who teaches in Handel Hall. Miss Huberwald is a dramatic contralto and, judging by her press notices, is a singer of much power.

* * *

Mrs. S. E. Coe, of the Northwestern University school of music is engaged to lecture before several prominent clubs and musical organizations. Mrs. Coe is an artist of remarkable power, gifted in many ways. She is chiefly known by her musicianly piano playing, but her gifts as a lecturer are no less pronounced. Her lecture recitals

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should prove immensely popular. Mrs. Coe's latest appearance was at a concert last Thursday, when she played the piano part in the "Kreutzer Sonata," achieving great success.

Miss Emma Clark is to give a piano recital at Emmanuel Guild Hall, La Grange, next Friday. She will be assisted by Arthur Burton, recently returned from Paris; Adolph Weidig, Emil Liebling and Miss Harriet Sawyer.

This concert will be the first at which Arthur Burton appears since his year abroad. His entire musical education was obtained from Frank T. Baird, of Chicago. It is remarkable, the number of well trained singers emanating from this studio. They are singers in every sense of the word, in voice, style and method, singers who, when they go abroad, are not required by the European teachers to begin all over again, but who simply continue in the work they have done with Mr. Baird. Two shining successful examples are George Hamlin and Helen Buckley, both of whom were for more than four years with Mr. Baird. To these two names can be added many others, not the least of which will prove to be Arthur Burton.

The following is the program of the recital by William H. Sherwood, to be given Tuesday afternoon, at 2:30 o'clock, October 24, in University Hall, Fine Arts Building:

Sonata in E flat, op. 31, No. 3.....Beethoven
Bird as Prophet, op. 82.....Schumann
(Edition Sherwood, Appleton's "Music of the Modern World.")
Octave Study in E flat, book 2, No. 7.....Kullak
(Edition Sherwood, Hatch Music Company.)
Maiden's Wish (Polish song).....Chopin-Li at
Nocturne in C minor, op. 48.....Chopin
Grande Polonaise in A flat, op. 53.....Chopin
Kassandra, op. 44, No. 1.....Jensen
Die Zauberin, op. 44, No. 2.....Jensen
Kypria, op. 44, No. 7.....Jensen
Concert Etude, op. 5.....Whiting
Serenata Napolitana.....Seeböck
Hexentanz (Witches' Dance).....MacDowell
Serenade in D.....Chaminade
Second Mazurka in G minor.....Saint-Saëns
Faust Waltz.....Gounod-Liszt

Walter Spry played last Thursday at the concert given to the Federation of Women's Clubs. The Quincy Herald said:

The order of exercises began with a piano solo by Walter Spry. He is always popular with the people of Quincy, and last night caused wonderment among the visitors by his magic touch on the piano. His number was a Chopin selection that was rendered in his characteristic faultless style.

In commenting upon Mr. Van Eweyk's singing the Milwaukee Journal said:

It will surprise a great many of the good people of this town to learn that a young Milwaukeean, Arthur Van Eweyk, not only gave a concert last night which was an artistic success, but also made a great deal of money. True, Mr. Van Eweyk has been accepted by the highest musical authorities of Europe as an eminent singer, but as a rule Milwaukee snaps its fingers scornfully at the highest authorities of any place. Usually to succeed here the artist must have succeeded with someone who will tell the neighbors. Continental reputation is not worth a fig unless Mrs. Smith will tell Mrs. Jones at the Kaffee-Klatsch that she has heard Mr. Brown sing and that he "is great!"

In Mr. Van Eweyk's case, however, art made a clean-cut triumph which must be a source of genuine gratification to all people in this city connected with that elusive means of livelihood. The Pabst Theatre was very well filled downstairs and crowded upstairs and the large audience was highly enthusiastic, the applause being certainly well earned.

Mr. Van Eweyk has a very richly colored basso cantante; vibrant in the best sense of the word, remarkably liquid and capable of a wide range of varied expression.

Added to this, he possesses the best enunciation and pronunciation I have ever heard in the German language, and I have heard nearly all the great contemporary German singers, most of whom fail lamentably in this highly essential particular. He phrases with genuine artistic understanding and his manner of delivery is impressive and finished to a very high degree. He sang no less than twenty-one songs, not counting encores, and he covered a range vary-

ing from a heavy elaborate ballad like Loewe's "Archibald Douglas" to a dainty little trifle like the old Dutch folksong, "I Have Loaded My Wagon." As an interpreter of songs he showed himself to be entitled to a place in the very front rank of contemporary singers and his versatility is little less than extraordinary. Among the novelties that he offered especial interest was a peculiarly beautiful MS. song by Hugo Kaun, entitled "Daheim," a new contribution from this eminent Milwaukee musician that will certainly become a wide favorite.

All in all, the concert was a brilliant success, however, and Mr. Van Eweyk can congratulate himself upon what is almost impossible—he has conquered his own town!—Milwaukee Journal, October 14, 1899.

Mrs. Minnie Fish Griffin is engaged to sing at Milwaukee, October 27 and 30; St. Paul, November 4; Minneapolis, November 6.

Excellent newspaper notices have been received at this office regarding the Bendix Concert Company, now touring the Northwestern States.

Chicago not to find itself wanting is to follow in the footsteps of New York, and have Sunday night concerts, commencing November 12, under the direction of Mrs. Florence Hyde Jenckes, at the Studebaker. This series, if followed as projected by Mrs. Jenckes, will have many alluring features, one of the foremost being the introduction of some visiting artist at each concert. It is announced that Miss Clara Butt will be the attraction at the first concert, and she will be supported by a number of well-known local artists.

Other concerts already announced by Mrs. Jenckes include the recital given by Edwin Rowdon, the young Irish baritone, who will give a program devoted to songs of Old Ireland at the University Hall, November 2.

Another attraction which Mrs. Florence Hyde Jenckes is managing is the Handel Quarter, shortly to be sent on the road. This organization will include Mrs. Clara G. Trimble, Mrs. Retta Johnstone Shank, Valentine Fernekes and Herman Dosé. All these singers are well known in the West. Mrs. Anna Spanuth, from New York, vocal teacher; Mrs. Ada Adams Hull and Ludwig Von Fursch have been added to the faculty of the Gottschalk Lyric School. Under the direction of L. Gaston Gottschalk a concert was given last night at Kimball Hall. Notice of this and the concerts of to-day are held over till next week.

The office of supervisor of music in the public schools of Chicago is still vacant, although it is stated on good authority that the trustees have long expressed a desire to give the position to W. L. Tomlins. As a preliminary he was engaged to give lectures to the teachers of the public schools, and for the last two weeks Handel Hall has been crowded every afternoon upon which he was announced to appear. In several quarters the outcome of the affair is anxiously awaited.

Much interest attaches to the first public appearance of Miss Elly Von Fursch, the young violinist who is touring the country this season. Under the management of Charles Beach she will visit the principal cities of the States as a member of the Redpath Grand Concert Company. Much enthusiasm was excited by the playing of Miss Von Fursch at a private hearing some months ago, and it will not be surprising if she becomes one of the most noted women violinists of the world.

Mrs. Florence Hyde Jenckes is making many important engagements for her artists. Among them are the following: Mrs. Dudley Tyng, Quincy, November 7; Peoria, November 9; Burlington, November 11. Mrs. Tyng is also engaged to sing in Milwaukee, Lafayette and Evansville.

Franz Proschowsky has been engaged at the State Normal School, Oshkosh, Minneapolis, Milwaukee, Lafayette and Indianapolis.

Seeböck will be heard at Davenport, Milwaukee, Detroit, Lafayette, Peoria and Indianapolis.

Nellie Sabin Hyde, Toronto, Minneapolis and Milwaukee,

A large audience attended at Central Music Hall, when the concert ending the golden jubilee of the Holy Name Cathedral was given. Some excellent music was heard, notably from Wilhelm Middelschulte, Mme. F. Guthrie Moyer, Miss Bessie O'Brien, Josef Vilim and George H. Kelland. Of the last named the Chicago Chronicle said: "George H. Kelland's bass solo, the Toreador Song, brought forth such continuous applause for an encore that Mr. Kelland reappeared with another selection."

All the artists were well received, especially Miss Bessie O'Brien, whose voice and singing have gained considerably during the past two years.

Of Mr. Vilim's violin playing, the Chronicle said: "Romanze and 'La Ronde des Lutins,' given by Joseph Vilim, proved a masterpiece capably handled."

Among the recent acquisitions to Mrs. Florence Hyde Jenckes' bureau are the Chicago Sextet and the Handel Quartet.

Joseph Vilim has been engaged to teach every week in Waukegan, where a large class has been formed for violin study. Miss Mary Wood Chase played last week at Ida Grove (Iowa) before the St. Cecilia Club. Her success was most pronounced.

Dr. and Mrs. Casey Woods gave an enjoyable musicale at their Kenilworth residence Saturday evening. Miss Emma E. Clark, pianist; Herman Braun, Jr., violinist; Arthur Heinicke, cellist, composing the Chicago Trio, gave the program, assisted by Miss Emma Leone Schilder, a new soprano.

Max Heinrich is announced to give four song recitals in University Hall.

William Lines Hubbard has been appointed special correspondent at Vienna for the Chicago Tribune. He sails for Europe next Saturday.

At James Whitcomb Riley's lectures at Central Music Hall, Mrs. Dudley Tyng will sing November 14 and 15. Mrs. Tyng is under the direction of Florence Hyde Jenckes.

No school nor method has acquired more lasting success in Chicago than the Virgil Piano School and the Clavier. This method has been adopted by many prominent teachers of the city, who claim that greater results in a shorter period of time can be obtained than by any other method. In speaking of the characteristics and special teaching, a well-known and highly accomplished pianist explained her reasons for using the Virgil Clavier and instruction book. She said:

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Pupils at the Virgil School are also given special practice in ear training, time and sight reading, and particular attention is paid to memorizing.

The growth of the school has been sure and steady. Many teachers have investigated and taken up the work, and have come from all over the country to attend the special summer courses, which have been arranged for their benefit. A number of recitals have been given, at which the pupils have appeared with distinguished success.

A. K. Virgil gave a course of lectures and lessons in March of this year, which was largely attended, and attracted a great deal of attention and interest. These class lessons, recitals, &c., will be a feature of the work of this school in the future.

SERVIAN SONG CYCLE.

On Friday evening, November 10, in University Hall, Fine Arts Building, lovers of song will have the privilege of hearing, for the first time in Chicago, the Servian Song Cycle, by Georg Henschel.

The artists who will participate in this performance are Mrs. Genevieve Clark Wilson, soprano; Miss Edythe Evelyn Evans, contralto; Glenn Hall, tenor, and Charles W. Clark, baritone, with Mrs. Johanna Hess-Burr at the piano.

The production will be under the management of Frederick J. Wessels.

One of the most attractive studios in the Fine Arts Building is No. 718, occupied by Frank King Clark and J. L. Kintzélé. Mr. Clark, besides appearing in concert and oratorio from San Francisco and Tacoma to New York, will, when in Chicago, do considerable teaching as assistant to W. H. Neidlinger. Mr. Kintzélé is highly recommended as a teacher of French, and has a very large class of pupils, numbering such well-known people as Seymour Thurber, of Thurber Fine Art Gallery; C. H. McConnell, president of the Economical Drug Company, and Frank King Clark.

Frank King Clark gives a recital at Kemper Hall, Kenosha, Wis., November 2. Miss Evelyn Wiedling will be the accompanist. This is a return engagement for Mr. Clark. His last recital there was such a success that his re-engagement this year came as a matter of course.

CHARLES W. CLARK.

The following good criticisms were received by Charles W. Clark on his two recitals given October 17 and 19 in University Hall:

Chicago's music lovers were present in force at the second classic recital given in University Hall last evening by Charles W. Clark, with the assistance of Emil Liebling. At the first recital Tuesday afternoon the program was not restricted to one composer. Last night, however, Schumann alone was represented, and in a manner worthy of sincere praise.

Mr. Clark sang the Heine cyclis of poems set to music by Schumann and so widely known to students and lovers of good music

as the "Dichterliebe." This cyclis contains sixteen settings. It was sung in two groups, each containing an equal division of the whole.

Mr. Clark acquitted himself in a fashion which can leave no doubt as to his sincerity of purpose and his right to be ranked with the foremost of our native baritones. With a voice quality of the utmost warmth he combines a technic which enables him to present a wide range of color to the most exacting composition. His interpretations last evening evinced most careful preparation.

Both performers responded to insistent demands for encores. Mr. Clark responding no less than four times. Mrs. Nellie Bangs Skelton played the accompaniments with taste and discretion.—Times-Herald, October 20, 1899.

Charles W. Clark gave his second recital last night at University Hall, assisted by Emil Liebling. Mr. Clark's beautiful voice was heard to great advantage in a series of Schumann's songs.—Chronicle, October 20, 1899.

The singer who would give a song recital largely classical in character here in Chicago needs not only the unflinching courage of thorough artistic conviction, but must stand ready to pay well for the privilege. To the truth of this statement Charles W. Clark doubtless will bear witness after giving yesterday afternoon the first of the two recitals he has announced for this week in University Hall. It reflects in no wise on Mr. Clark's popularity or on the worth of his work to say that only a meagre audience assembled to listen to him—the reflection, and it is no light one, falls on the public and its want of appreciation for what is worthy in musical art. Mr. Clark merely offered of music's best, and he had to pay the penalty—and the hall rent.

A summer spent in Munich in association with Germany's master of Lied interpretation, Eugene Gura, bore fruits in the offering of the Schubert "Schwanengesang," that collection of fourteen Lieder which were given to the world as the swan-song of the Viennese composer's lovely muse. Vocally Mr. Clark was exceptionally well disposed, which means that the richness, power and nobility of voice which have long made him a baritone with few equals in this country were enjoyably in evidence.

The chief gain has not been in voice, however, but in the deepening and brooding of the singer's interpretative powers. He has felt the warmth of the imaginative and emotional glow which illumines a Lied when interpreted by a German artist, and has retained something of that warmth. Mr. Clark has gone so far and accomplished so much that it is believed his endeavor will not know idleness. Especially satisfactory were the "Liebesbotschaft," "Frühlingssehnsucht," "In der Ferne" and of the English songs, "Danny Deever" and two unusually attractive songs by Reinhold Hermann. Mr. Clark's second recital is set down for to-morrow night.—Tribune, October 20, 1899.

The second recital of Charles W. Clark was given in University Hall last evening and attracted an audience that in size at least was more commensurate with the merits of the singer than that at the premier matinee last Tuesday. Mr. Clark is the best baritone of the day in Chicago, and this is a considerable concession. During the past summer he has been in Munich studying with that master of Lied interpretation, Gura, and his singing last night bore unmistakably fine fruit in artistic result. A beautiful voice, well placed, smooth and harmonious throughout an extended range, is the enviable possession of this singer, and now, with increased facility in technic, an awakening to the fine poetic interests that invest the German composition, Mr. Clark has advantages that must be recognized by all who love singing and the soul of song. His selections from the "Dichterliebe" of Schumann displayed his versatility of musical expression in the happiest fashion.

The audience received his work with most appreciative expressions of approval. The singer had a popular and accomplished co-laborer in the person of Emil Liebling, who gave a series of Schumann selections with singing tone that was admirable.—Inter-Ocean, October 20, 1899.

Charles W. Clark sang Schubert's "Schwanengesang" and a budget of charming English songs at University Hall yesterday afternoon. Although a small audience greeted this artist, the recital was an artistic triumph, and emphasized the remarkable power and richness of Mr. Clark's baritone voice. He sings with a dramatic in-

tensity and intelligence of expression which were admirably revealed in the German classic songs. Mr. Clark devoted last summer to the study of German lied interpretation in Munich, and he managed to convey the intent and sympathetic qualities of the Schubert songs in a masterly manner. "Love's Message" and "The Warrior's Foreboding" gave Mr. Clark an opportunity to display the resonant power of his voice. The "Serenade" and "Longings for Spring" were given with rare delicacy and taste. The remaining Schubert Lieder were also rendered in a highly creditable manner.

The English songs on the latter half of the program were delightful, and earned for Mr. Clark the unreserved appreciation of those who had the pleasure of hearing the recital. "When We Two Parted" was sung with fine effect, and "Danny Deever" aroused the greatest enthusiasm. "The Lute Player," "Two Blossoms" and the "Gypsy Serenade" all showed the ease with which Mr. Clark is enabled to arouse and hold the sympathies of his hearers. To-morrow evening Mr. Clark will sing the Schumann songs with Emil Liebling as the assisting artist.—Evening Post, October 18, 1899.

One of the most enjoyable song recitals Chicago is likely to have this season was that given at University Hall last night by Charles W. Clark.

The program was an interesting and very beautiful selection of Schumann's musical setting of Heine's poems, the "Dichterliebe," Nos. 1 to 16, inclusive.

As subject matter these songs include some of the most charming of German Lieder, and deserve the best interpretative art. Perhaps the greatest praise Mr. Clark may receive is that his interpretation, technically at least, was worthy of the songs.

To those who heard Mr. Clark last season his performance of last night was little less than astounding. In every requisite of the vocal artist he would seem to have made extraordinary advance.

Of last night's performance it may be said generally that it was beyond anything but hypercriticism in the matter of technic. In purity and focus of tone, equality of register, flexibility, intonation and enunciation Mr. Clark's work was exceedingly good.

Concerning the interpretation of the songs, as distinguished from their technical execution, one's praise may not be so unreserved. Mr. Clark's reading is eminently sure, vigorous and in the more obvious passages admirably effective.

His best renderings, according to my taste, and this matter is peculiarly within the maxim, "de gustibus," were No. LV., "When I Look in Thine Eyes"; VL., "In the Rhine, the Sacred Stream"; XLIII., "I Wept in My Dream" (especially this Lied), and XVI., "The Old Sorrowful Songs." The familiar "Ich grolle nicht," however, proved the most popular, judged by the criterion of applause.—Journal, October 20.

Nothing Mr. Hannah likes better than to be busy every minute, and during the last week he has certainly had no cause to complain. Following up the immense success of Charles W. Clark's two recitals, he will present Sydney Lloyd Wrightson, baritone, from London, England, in a complimentary recital October 27; Miss Mary von Holst, soprano, in Handel Hall, October 31; recital at the Athletic Club November 1, and the opening recital of the Spiering Quartet series November 7.

Regarding the recital at the Athletic Club, Mr. Hannah announces the first Chicago appearance of Miss Clara Butt, the English contralto, and it is believed it is her second appearance in America, immediately following her debut in New York. On the program with Miss Butt Mr. Hannah has placed Charles W. Clark and Mrs. Nellie Bangs-Skelton to play the accompaniments.

Other dates arranged during the week—Miss Lucille Stevenson, Battle Creek, Mich., March 7; Miss Mary Wood Chase recital at Wooster, Ohio, January 23; Mrs. Genevieve Clark Wilson, Miss Mabelle Crawford, Glenn Hall and Charles W. Clark in "In a Persian Garden," Peoria Woman's Club, November 28; Miss Estelle Rose, song recital, Oshkosh, Wis., November 11, and Charles W. Clark for three appearances at the Auditorium, February 12, 14 and

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15, in the production of a new Swedish opera, particulars of which will be announced later.

Considerable interest has been aroused in the recital to be given next Friday at University Hall by Sydney Lloyd Wrightson, a baritone, who came here from England. He has been in America for the past nine years during the winter seasons, and during that time has lived mostly in the northern part of Wisconsin, where he organized sixteen boy choirs, among them being the famous chorus of 106 men and boys in the First Congregational Church of Appleton, Wis. This he brought to remarkable perfection in the singing of such choruses as the "Pilgrim Chorus" from "Tannhäuser" and all the large choruses from "The Messiah."

Five years ago, when visiting in Detroit, Charles B. Stevens advised him to devote more time to his voice, and during the past three summers he has been studying with William Shakespeare.

Mr. Wrightson has a studio at No. 516 Fine Arts Building, where he will make a specialty of teaching Mr. Shakespeare's methods, and also oratorio and American and English ballad singing.

He was for seven years and eight months a chorister in St. Paul's Cathedral, London, England, as a boy, receiving daily instruction from Sir John Stainer, and consequently he should be an excellent authority on the subject of teaching boys and be fully qualified in training voices.

Louis Campbell-Tipton, the young composer, is now installed as a teacher in the department of musical theory at the Chicago Musical College. Mr. Tipton's name first became familiar to the public through his songs, several of which were published some years ago. Probably the best known of these are "Tis All I Ask," "Thou Art Mine All," "Sogno," "Sleep, Little Rosebud," "Thou' You Forget" and "Der Liebe Räthsel." His later works are much more elaborate. Mr. Tipton was originally intended for the bar. He had studied music, however, from his early youth, and his love for the art and great natural talent soon decided him to make music his life work. He gave up the study of law, and devoted himself entirely to composition. He decided to go abroad, and has but recently returned from several years' study at Leipzig. While there he continued his work in composition with Carl Reinecke, theory with Gustav Schreck, instrumentation with Reinecke and Jadassohn, and piano with Weidenbach. Prof. Martin Krause, music critic of the *Leipziger Nachrichten*, wrote the following with regard to Mr. Tipton's "Sonata Heroic," which is being played throughout Germany by Field:

"Herr Tipton has, with the greatest cleverness, carried out the scheme of spinning the entire work from single motives, thereby giving it a unity which, until Liszt's time, was unknown. This characteristic has here been highly accomplished, the first really heroic theme fulfilling its intention, as does also the exquisite second theme in its striking contrast to the first. One could paint the outlines of its architecture, so plastically are these figures brought forward. But particularly artistic, and at the same time with a view to what has gone before, is the development portion. Every musician must survey this portion with genuine astonishment. All in all, this first work of the gifted composer is one of unquestionable significance in art."

FLORENCE FRENCH.

The New Reynolds Hotel.

Now that so many artists are playing engagements in Boston, and the matter of where to stay comes up, it may be suggested that the New Reynolds, first-class in every particular, offers every inducement, as it is in the heart of the city, within ten minutes' walk of all places of amusement. The rooms (with bath) are most comfortable, and the cuisine is unexcelled. Boylston, near Washington.

Charles L. Young is visiting Philadelphia, Washington and other cities in the interest of Madame Nevada and other artists under his management.



STEINERT HALL, BOSTON, Mass., October 22 1899.

THE second symphony concert on Saturday night presented a superb program, and this week included the magnificent piano recital of De Pachmann, so it would seem as though had it contained nothing else the week would have been replete, and music lovers may well have been thoroughly satisfied.

The symphony program presented was:

Overture to the Prometheus Bound, of Æschylus, op. 38...Goldmark
Concert for violoncello, in D minor.....Lalo
(First time in Boston.)

Chaconne in D minor.....J. S. Bach
(Scored for orchestra by Joachim Raff.)

Symphony No. 6, in C minor, op. 38.....Glazounoff
(First time in Boston.)

Elso Ruegger, the 'cellist, made her first appearance in America as soloist, and if the success of her tour may be measured by her success upon this occasion it will assuredly be very great. Miss Ruegger is young, but nineteen, and beautiful to look upon, yet when she plays one fails to see the physical, attractive as it is, for such preponderance of musical intelligence, refinement and elegance is in evidence. Miss Ruegger came as so many others come, totally unknown except through the medium of a sort of heraldry which so often is the cause of disappointment. It is agreeable then to state that in no way has she fallen short of the most exalted expectations. She handles her instrument with an ease which is almost unexpected upon a violoncello, her intonation is flawless and her refinement and intellect vie with her musicianship, which is really great. She needs no apology for either youth or sex, as she is an artist in every sense, and the public has proved its recognition of this fact.

The Lalo Concerto is not grateful in the first movement, and were it not for many charming bits in the two latter movements, not even Miss Ruegger's skill could have saved it. It opens in a quiet Lento with a sudden and persistent fortissimo chord, which returns when it is least expected and least wanted. The recitative form is used almost to a degree of incoherence and entirely to the degree of monotony. When, however, the intermezzo comes like relief all else must be forgotten, as it contains melody and all the musical merits that is expected of Lalo.

Miss Ruegger was enthusiastically received.

The orchestral numbers were delightfully chosen, and the Glazounoff Symphony, a novelty, was a surprise to all. Mr. Athorp in his program notes says:

Alexander Glazounoff was born in St. Petersburg on August 10, 1865. His parents were well off, and enabled to give him an excellent education; indeed, he has always been in such easy circumstances that he could devote all his time to the practice of his art without the burden of giving music lessons. At the age of thirteen he was put under Nicolai Rimsky-Korsakoff for his musical education. In 1883 his first published work, a string quartet, was produced. He was one of the musicians who represented Russia at the Paris Exposition of 1889, conducting his symphonic poem, "Stenka Razine," at the Trocadéro on June 22, and his second symphony, in F sharp minor, op. 16, on June 29; both of these works were exceedingly favorably noticed in the Paris press. The symphony was written in memory of Franz Liszt.

From a man with a Russian name one has learned to expect the flavor of caviare, but Glazounoff has given us a healthy, straightforward piece of work, devoid of noisy eccentricities and eccentric noises. It is a wonderfully lucid composition, thoroughly in keeping with classical demands, yet distinctly and essentially modern. The second movement is a set of seven variations on a simple theme; nothing could be more interesting nor more melodious than these variations.

In the third movement, an intermezzo, Glazounoff was warmed by the Magic Fire, but he was not consumed as so many others have been. In the fourth movement he pays tribute to his country, and says more plainly than in words, "I am a Russian." The symphony is good. I am glad I heard it, and to know that the writer is young.

The Bach Chaconne, under Gericke's superb classical direction, was a pure bit of classicity; yet don't we all wish that arrangers, even though they be Rafis, would not disarrange Bach?

Those who know and who love "Sakuntala" have no reason to do aught else with the overture of "Prometheus Bound," for they are enough alike to be brothers. Goldmark has, however, wrought a superb musical poem upon this well-known subject, and the way it was presented was admirable. The program was an exceptionally fine one, yet would it not have stood a dash of brilliancy? There was just a tinge of sombreness.

The next soloist will be Miss Clara Butt, and Humperdinck's Moorish Symphony is on the program.

Great! All encompassing! Essentially the artist, the poet, the musician! What else can be said of De Pachmann in THE MUSICAL COURIER after the exhaustive criticism of last week. That De Pachmann must be a most reliable artist is visible from the fact that in every particular his playing (program and all) corresponded with what he did in New York, and there is nothing left for me to say except would that he were not such an exception, or, to put it more directly to the point: Would that there were more pianists possessed of his wonderful poetry, his true art, and his musical conception. De Pachmann is unique; he would awaken the dead—that is, the love of music that had been murdered by all the would-bes in the profession.

The sale of tickets for his coming recitals is very large, and the De Pachmann excitement, at least, is justifiable in so far as it is an excitement for music. Just one reiteration of what has already appeared: What a Weber he gave us; what life blood he has infused into that which so many relegate to the past.

At Music Hall on Sunday evening, October 29, the first grand orchestral concert under the auspices of Mayor Josiah Quincy and the members of the Music Commission of the city of Boston will occur. The orchestra will consist of fifty musicians under Emil Mollenhauer, conductor. Vladimir de Pachmann will be the soloist, and he will play the F minor Piano Concerto of Chopin, in which he made the sensation of the Worcester Festival.

The program is arranged to interest and elevate the musical taste of all classes of people, and the success of last season has encouraged the promoters of music for the people in the belief that this move is one in the right direction. The complaint that pupils cannot hear the best has no room in Boston, if such exponents of art as De Pachmann are heard at these concerts, admission to which ranges from 25 cents to \$1.

The program includes compositions of Wagner, Grieg, Bruch, Johann Strauss, Saint-Saëns, Chopin, Lacome, André and Sudessi.

Opera in Boston is becoming a topic of general conversation and interest. Not the million dollar firmament aggregation, but the opera which will prove a school and

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an opportunity to find out the latent talents in Boston, which, since the removal of the Castle Square Opera Company has had nothing in this line. Boston, with its thousands of young singers who drift in from all parts of the country, needs this sort of thing. Apart from the encouragement that the public should accord the opera scheme, the teachers should endeavor in every way to make it a success, as it is a positive fact that young men and women who desire to study go to New York, because there is a possibility of gaining not only a living but the stage experience, and the actual stage experience is worth all the Delsarte and schools of acting in the world. The few who jump directly into roles are not the ones to be envied, for many lack the fine voice and attractive personality who have "pull" enough somewhere to get a hearing and an opportunity to "go on." But for the stage case, the poise, the small detail without which the most beautiful voice goes for naught, the great school is the upward climb through the chorus to the stars.

The recent announcement in THE MUSICAL COURIER that Music Hall had been purchased for the promulgation of opera has been received with much pleasure, and the hope that nothing will occur to prevent a consummation of such plans is heard on all sides. Col. W. H. Foster continues to receive great encouragement in his plans, and he is hard at work organizing the company. Voices are being tried, and by next week the casts will be ready for publication, and some well-known names are promised. The stage management will be in the hands of James Gilbert, who is said to be an expert in this line.

Paderewski's Boston appearances are announced as December 22 and 23, with the Symphony Orchestra, and afternoon piano recitals December 27 to 30 at Music Hall.

It is rumored that William Shakespeare will give some lectures on the voice, in Boston, some time in February or March.

Among the numerous recitals promised we hear that Amanda Fabris and her husband, August Spanuth, will give a vocal and piano recital.

Heinrich Gebhard, a young man fresh from the Leschetizky mold, will give a series of piano recitals during November and December.

It is definitely settled that Katherine Ruth Heyman, whose recent success with the Boston Symphony was so great, will give a piano recital in the near future. It was Miss Heyman's desire to give the "Davidsbündler" of Schumann first this season, which expectation was wrested from her upon seeing De Pachmann's program, but in so far as De Pachmann changed his mind and altered his program, Miss Heyman still may have that satisfaction, and we may have the pleasure of hearing the "Davidsbündler."

Sousa and his great aggregation of musicians have been delighting vast crowds of Bostonians and visitors to Boston at the Food Fair. As usual, when Sousa appears, the spontaneity and volume of applause tell the story of the way he is appreciated. His programs are too well known to

require comment, as also the manner of their presentation. Mr. Sousa has been unusually busy while here, as the first presentation of his new opera, "Chris and the Wonderful Lamp" (if I mistake not the exact name), will occur Monday night in New Haven. Many of Mr. Sousa's friends will come to New Haven to be present at this occasion, which we will hope and confidently expect to mark another Sousa success.

Next week Godfrey and his band will furnish the music at the Food Fair.

B. J. Lang is one whose faithful work for the advancement of music in Boston does not go for naught, neither does he tire of reaching further in all directions.

The money which was left to him last season to spend for musical advancement has been invested in a library of full orchestral scores for the use of music students who may desire to take them home for study, or they may be taken to the concerts, as desired. For a beginning, these are already on the shelves.

Full scores of all of the symphonies, suites and overtures of Cherubini, Haydn, Mozart, Beethoven, Mendelssohn, Schumann, Lachner, Raff, Liszt, Saint-Saëns, Berlioz, Rubinstein, Richard Strauss, Grieg, Dvorák, Tschai-kowsky, Brahms, Schubert, Weber and many other works of note.

Mr. Lang has for twenty-eight years conducted the Apollo Club, an organization of sixty male voices, and up to the present time 163 concerts have been given.

The soloists and dates for the concerts for this season are as follows:

Wednesday evening, November 22, soloist, Mrs. Genevieve Clark Wilson, soprano.

Wednesday evening, January 17, soloist, David Bispham, basso.

Wednesday evening, March 7, soloist, G. M. Stein.

Wednesday evening, April 18, soloist, Madame Szumowska, pianist.

The program of the first concert will include, among other selections, the following:

Three Words.....Parker
Song of the Pedlar.....Williams
Monks and Pirates.....Massenet
Carnival Song.....Saint-Saëns
O World, Thou Art So Fair (soprano solo and chorus).....Hiller
Chorus from "Edipus".....Paine
The Autumn Sea.....Gerike
Secret Love (folk song from the eighteenth century).....Wohlgemuth
Breeze of Spring.....Weinzel
Gloria from Mass.....Gounod

The Cecilia Society, also under Mr. Lang's direction, will present "St. Christopher" (Horatio W. Parker), "Phaurigerohore" (Villiers Stanford), "Hiawatha" (Cole-ridge Taylor) and "Noenie," a cantata by Goetz. Soloists will be announced later.

Impresarios Henry Wolfsohn and J. V. Gottschalk were in town this week with their respective artists, Vladimir de Pachmann and Elsa Ruegger. Both were putting other irons in the fire while here, and Boston will get the benefit of these irons.

The piano recital given by Mrs. Nellie Strong Stevenson cannot be said to have been a success. Either Mrs. Stevenson has overestimated her ability, or underestimated

what Boston is accustomed to hear. The program contained some interesting numbers, but they were not presented in an interesting manner. Mrs. Stevenson's memory never failed her to the point of a breakdown, but to innumerable slow-downs. She has finger facility, and is not without taste in light, dainty, capricious music.

On Friday, at the Vendome, the piano pupils of James W. Hill, and Frank E. Morse's vocal pupils gave a recital that attracted and held the attention of a very nice audience. Mr. Hill and Mr. Morse were assisted by Miss Sharrock, violinist, who in the dreamy work was agreeable, but in the composition demanding the fire, without which Grieg is inconceivable, left much to be desired. Miss Sharrock is musical and poetic in delivery and interpretation, and, outside of a slight tendency to too much portamento, her playing showed much to be admired.

Mr. Hill's pupils all played with clarity, understanding and musical feeling. Miss Little, a very young miss, was especially intelligent and musical in compositions of Kar-ganoff and Arensky. Miss Page in all her work displayed no small amount of talent, although each one gave evidence of careful work and especially watchful work on the part of the teacher. The piano pupils who appeared were Misses Page, Peabody, Little and Mesdames Webster and Batchelder, all of Haverhill, Mass., the home of Mr. Hill, who, however, has just taken a studio in Chickering Hall, Boston, as he has a large class in this city.

Mr. Morse's pupils were Misses Victoria Johnson and Gertrude Graham, whose work has received mention in these columns last season at Mr. Morse's closing recital. Miss Johnson's improvement is steady and evident: she has a beautiful voice, and Mr. Morse's fine method has made the most of it.

Notwithstanding a severe cold Miss Graham also shows steady improvement and the benefit of her instruction.

George Riddle, the well-known reader, who seems to have become identified with music and musicians through his frequent appearances with orchestra, opens his course of readings on Tuesday evening. Saturday afternoon he will give to Kipling's poems. Mr. Riddle is a great artist in his line, and his reputation is far spread, he being as well-known on the Pacific Coast as he is in Boston, which is his home.

On Saturday afternoon Miss Evelyn Fletcher gave a public exposition of her method of musical kindergarten to a house full of interested listeners and observers. According to her own announcement this demonstration served to illustrate the aims of the methods:

To train the ear.
To make children familiar with time and musical signs and develop rhythm.
To teach them to read music rapidly.
To give them a thorough knowledge of the keyboard of the piano.
To teach them how to build the major and minor scales.
To make the fingers and wrists flexible.
To create interest in the great masters of the past and present.
The children who appeared in this demonstration are pupils of Fletcher music method teachers in and about Boston.

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Other prominent pupils on the operatic and concert stage: Minnie Diltney, Nella Bergen, Dorothea Morton, Charlotte Walker, Amanda Fabris, Anna Russell, Marie Groebel, sopranos.
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which are included in this list: Miss E. L. Baker, Mrs. Charlotte Messer Bartlett, Miss Cornelia Bosworth, Mrs. Louise Orth Bosworth, the Misses Stella Bouvé, Edith N. Brodbeck, J. La Blanche Brown, M. Elizabeth Dana, Clara Louise Ellis, Ada Paige Emery, Teresa M. Flynn, M. F. Grote, Bozenka A. Haderbolets, M. Belle Hartwell, Edith Harvey, Clara Hovey, Mary Worth Ide, M. Grace Jones, C. J. Macdonald, Gertrude E. Messer, Elizabeth H. Metcalf, Sybilla Orth, Eleanor B. Pettee, Bertha Remick, Ruth Savage, Lilley Owen Smith, Caroline M. Southard, Emily F. Wells, Ethel S. Whitten, Gertrude M. Whittredge, Fannie E. Wilson and Nellie Louise Woodbury.

To those unfamiliar with the method, it is well to say that Miss Fletcher uses kindergarten gifts with which the children, through play as it were, learn to build the staff to adjust the notes, to form chords, and with another set of gifts to form the keyboard. The method contains enough merit to revolutionize all former methods of teaching music to children.

The Boston Women's Symphony Orchestra Society has begun its rehearsals for the season of 1899-1900. If its career will be as long as its name, much may be expected from this organization.

Frank E. Morse is in receipt of some magnificent press notices concerning the first appearance of Anna Hickisch since her return from Europe, where she went after having derived an enormous amount of benefit from a course of three years under his excellent training. It means something to a singer to have such a start.

Mrs. Genevieve Clark Wilson, who has made such a successful record in Chicago, is expected in Boston shortly, where she will appear as first soloist of the season with the Apollo Club. Mrs. Wilson is another singer whose early training and development was done with Mr. Morse.

Miss Alice Burns, another pupil who owes everything to Frank E. Morse, just called to inform me that she leaves for Paris next week. It is Miss Burns' intention at present to study with Bouhy. Those who have heard Miss Burns in the role she assumed in "Prince Pro Tem" this summer at the Tremont Theatre will know in what advanced stage she is, and they also will expect Miss Burns to add the name of another American girl to those that America is already proud of. Of course, it will take study, self-denial, perseverance and patience, as without these attributes the greatest talents come to naught.

Melville J. Horner is a young baritone who is pushing to the front with the rapidity which only comes to those who have the merit to warrant it. He has a number of engagements booked, a few of which are as follows: November 2, an organ recital at Beverly, with Chas. Albion Clark, organist; November 17, with the Schnitzler String Quartet; the first concert of Harvard Musical Association; a short recital tour West as far as Pennsylvania, about the end of November or beginning of December, and in "The Messiah" to be given in Boston in January. Other engagements are being arranged and will be announced later.

Miss Hélène Wetmore, the talented pupil of Mrs. Etta Edwards, will be heard in a recital before leaving to fill

her engagement with the Boston Sextet. At the studio of Mrs. Edwards, October 30, Miss Wetmore will be assisted by Miss Glenn Priest, violinist; Mr. Martin, baritone, and C. L. Staats, clarinetist.

I am in receipt of an invitation to the wedding of Miss Eileen O'Moore to Robert Mitchell, which occurred on board the steam yacht Rhouma at Loch Scresort, October 12.

Mrs. Mitchell is a charming young Irish girl, who made quite a name for herself as violinist, having been a pupil of Joachim for quite a few years. Mrs. Mitchell was never in America professionally, yet she has many friends here, in Australia, and in Honolulu, where she has visited socially. In London and in Germany she was well known as an artist and as a charming woman.

The invitations are issued by George Bullough, of Kinloch Castle, Isle of Rumby, Oban, N. B.

The little daughter of Signor A. Rotoli is seriously ill with appendicitis.

John D. Buckingham, the well-known teacher, is seriously indisposed, and has not been in his studio this week.

Felix Winternitz, violinist, assisted by J. Wallace Goodrich, will give an evening to the New England Conservatory pupils on Wednesday.

The Brahms D major Concerto and the Bach Chaconne are to form the program.

"Madame Scalchi says this will be her last season in America."

Does Madame Scalchi contemplate suicide?

Miss Clara Kalisher.

Miss Clara Kalisher, one of America's promising contraltos, has returned to New York from the Pacific Coast. Wherever she sang she won the approbation of her audience and the critics. Here are some of the press notices she received:

Miss Kalisher is certainly going to be heard from. She captured her audience. Of the many Western singers who go to Europe every year to undergo the finishing process, there are few who come through the trying out process of European criticism and justify the expectations of their friends. Miss Kalisher is one of them. She is the possessor of a full, clear, mezzo voice, but she has more than voice to recommend her. Her temperament is of the kind which makes artists and she has a winning and refined personality. Miss Kalisher has already proved herself in concert work in the East, but her gifts fit her admirably for opera, into which she will probably drift eventually.—San Francisco Wave.

Miss Kalisher's method is unexceptional. She has a voice that is of delightful quality. Its full, round, resonant timbre is rare and its flexibility is unusual for a voice which has so much power in dramatic work. She is already acknowledged in the East in concert, but she should not stop there. She has operatic possibilities and very few light opera prime donne have anything like her voice or her command of it.—Stockton (Cal.) Independent.

After a pleasant vacation, most of which was passed abroad, Arthur Mees, the successful director, is home again and expects a lively season.

Second De Pachmann Recital.

THIS was the program of the second De Pachmann recital at Mendelssohn Hall, last Saturday afternoon:

Sonata Beethoven
Impromptu Schubert
Seventeen Variations Sérieuses Mendelssohn-Bartholdi
Sonata Schumann
Nocturne Chopin
Etude, op. 10 Chopin
Two Preludes Chopin
Mazurka Chopin
Third Ballade Chopin
Invitation à la Danse Von Weber

The hall was again crowded, and the greatest enthusiasm prevailed. M. de Pachmann was not in good form during the earlier part of his program. He was evidently nervous and fidgeted through the "Waldstein," some parts of which he delivered with fine discrimination. The Impromptu was well played, and so were the Variations. Here his clearness in pedaling proved that he has overcome an old fault. His tone was firm and healthy.

The Schumann sonata started off badly, the pianist's memory failing him. The Romanze was charmingly given, the Scherzo full of fire, and the Rondo a miracle of speed—but deficient in romantic spirit, as was most of the work. Instead of the B major Nocturne, the air in D flat was played with novel ornamentation. These variants are not the pianist's, but Chopin's—an apocryphal Chopin. The Chopin numbers were all admirable—G flat study—the coda being repeated—the C minor and D minor preludes—the latter lacked breadth, especially at the close—and the A flat Ballade. There was unusual *rubato* in this latter, too much for rhythmical symmetry, but the Mazurka in F minor was in the true spirit. Henselt's interesting version of the Weber dance was used, and very "pianistic" it is. Its difficulties were a joy to the virtuoso, who for encore reeled off the perpetual movement by Weber in an electric fashion. This, too, is Henselt's. The third recital—a Chopin program—takes place next Saturday afternoon in the same hall.

Mrs. Dora Phillips' Success.

Mrs. Dora Phillips, graduate and one of the most talented pupils of Professor Scherhey, sang on October 8 at the Brooklyn Saengerbund in Flotow's opera, "Die Wittme Gropin." The applause this young artist received was simply overwhelming; the audience did not know which to applaud most, the beautiful voice or her exquisite acting, so natural for her. The success was as much hers as her teacher's, so both can certainly feel proud. Mrs. Phillips has quite a number of engagements booked and anticipates a busy season.

Forrest D. Carr, basso, received an invitation to sing with the Washington Choral Society, in which he was to have been associated with distinguished artists, but his manager, Charles L. Young, found that conflicting engagements prevented his acceptance of the invitation, so it was declined.

Martina Johnstone, the young violinist, whose path steadily leads upward, is, according to her manager, Charles L. Young, considering a proposition to join one of the best known instrumental quartets, and will likely be heard with it in the big cities this season.

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GERMAN HEADQUARTERS OF THE MUSICAL COURIER, {
BERLIN, W., LINKSTRASSE, October 10, 1899.

THE Berlin Philharmonic Orchestra resumed their regular "Popular Concerts," three of which they give every week, on Tuesdays, Wednesdays and Sundays, on the 3d inst., viz., a week ago to-day. These concerts amply deserve their name, for, like the opening one, they are crowded nearly all the season through, and they are of the most beneficial value as far as musical education is concerned, for there the music student can attend an excellently performed and carefully selected, ever variegated program, and usually also some first class soloist, at an almost ridiculously small price of admission. Also it is a pleasure to be able to state that the young people, and above all, our American colony, form a big contingent of an audience which is among the most attentive as well as appreciative of any one could find anywhere in the wide world.

This latter fact I saw demonstrated again and most plainly last Tuesday night, when Tchaikowsky's dramatic "Manfred" symphony formed the pièce de résistance of the program, and was received with such a genuine outburst of enthusiasm as one rarely witnesses after the first performance of a work so difficult to understand. To me only the first movement of this gigantic and picturesque symphonic creation of my favorite after Wagner composer is up to the high standard to which he has accustomed us. The torments of remorse and despair are portrayed in a grandiloquently and almost graphically true style, and with an obstinacy which makes the movement very nearly harassing. The second "satz," the appearance of the Alpine fay, is very clever, but lacks originality, inasmuch as it is too much infused with the spirit and too closely modeled after the pattern of Berlioz's "Fay Mab" Scherzo from the "Romeo and Juliet" symphony. Most disappointing though is the third movement, a peaceful pastoral picture, in which, however, occurs none of those big melodic inspirations for which we are wont to look in a Tchaikowsky slow movement. The finale is very diffuse and prolix. It lacks all concentration and wanders from one thing to another in an almost planless style, stumbling once into a fugue attempt, which the composer seemed glad to drop again as soon as he succeeded in gathering the four voices. Only toward the very close of the work he finds once more that large and sweeping vein and irresistible verve which, besides his wonderful orchestration, are Tchaikowsky's strongest points.

The work, which is an exceedingly difficult one, was excellently performed under Musikdirector Rebeck's di-

rection, and, as I stated before, was received with genuine enthusiasm.

The soloist of the first "Pop" was the concertmaster of the orchestra, Anton Witek, who likewise is a great favorite with the habitués of these concerts. He performed the Paganini D major Violin Concerto with all the good qualities which I have so often enumerated in former seasons, and to which therefore I do not now need to refer again in detail.

On the same evening one of the best of the young American artists living in this country was heard in a successful concert of her own, given at the Singakademie before a large and demonstrative audience.

As I could hear only the very last number on Miss Mary Münchhoff's program, and the encores to which she so kindly treated her listeners, and moreover I have spoken of her in terms of loudest praise before, and finally also because, perhaps not entirely without foundation, I have been accused of not being as absolutely impartial and unbiased when there is a question of criticising American artists, I prefer to give you in literal translation the expert criticism of my esteemed colleague, Dr. Altieri, which I happened to find in his weekly journal, *Die Musik und Theater Welt*. He says: "Miss Mary Münchhoff we count from now on among the small distinguished number of *real* vocal artists. Her soft soprano of crystalline purity has been educated in a masterly school and stands under complete control of a rare musical sentiment, which avoids all sugariness, all hyper-sentimentality, all bathos, and yet produces a genuinely touching effect. Her piano possesses the most tender colors for soft, coy emotions, so that the Rose aria from Mozart's 'Figaro,' and Schubert's 'Love's Message,' were given with entrancing tone shadings. For the Bell aria from 'Lakmé' and Alabieff's 'Nightingale,' the artist, whose graceful modesty touches one sympathetically, has at her command a perfect coloratura. Especially the repeated staccati upon the high E were the result of flawless virtuosity. The public was carried away with so much art and amiability and wanted to hear this new nightingale again and again. Mr. Bos accompanied. He caresses the instrument as if it were a sweet, tender creature. He is a charmer!"

The American element, especially in things vocal, is making itself felt more and more in Berlin's musical life, as anybody who has perused these columns for the last seven years or so must readily have perceived. Two Ameri-

can singers were heard here during the penultimate week, and two more followed in the last eight days. Mrs. Ernestine Fish, from Boston, who gave a concert of her own at the Beethoven Saal on the night following Miss Münchhoff's, did not score quite so pronounced a success, but was likewise received with favor by a Berlin audience. She owns an alto voice of reliable training and fair compass. It is not a big, but quite a sympathetic, voice, and the lady sings with much musical intelligence, as well as good enunciation. The pronunciation of the German text was also clear and correct, which deserves special mention in a singer not born to that language. What Mrs. Fish is lacking, however, is warmth of feeling and a little bit of temperament. It is all very smooth and artistic what she does, but it is chillingly cold and without atmosphere. How can you warm up to a singer who gives you Schumann's "Er der Herrlichste von Allen" and "Ich Kann's Nicht Fassen, Nicht Glauben" with a cucumber-like iciness? Much more in a soprano voice I look for lusciousness and velvety warmth than in an alto!

Mrs. Fish's program, besides the Gluck "Orpheus" and an aria from Kienzl's "Evangelimann," contained only the usual Schubert, Schumann, Cornelius, Brahms and Chopin selections, but I was glad to notice at the very furthest end corner at least one single American song, Chadwick's "I Said to the Wind of the South." Who is to make known to the outside world our American music makers if our own concert performers and singers do not give them more of a show in foreign lands?

Maria Romanek, a Parisian concert singer, whom I heard at the Bechstein Saal on the same evening, owns fairly good material in a mezzo voice of considerable range; but to judge by the delivery of German Lieder of Schumann, Brahms and Franz, which she vouchsafed as opening numbers of her program, the vocal as well as the purely musical development of this artist leaves much room yet for improvement, and this despite the fact that Mile. Romanek claims to be a pupil of the celebrated Marchesi.

I found a cab and time yet to attend on that triply occupied night at least the final act of Donizetti's "Linda di Chamounix," with Madame Prevosti in the title role. I had not heard this now nearly superannuated opera since the days of Gerster's gloriousness at the old Academy of Music in New York, and I believe that to most of the Berlin audience it was an absolute novelty. It was once upon a time the favorite opera of Jenny Lind, at least the one in which she scored her greatest triumphs, and I think, although I have never seen her, it must have been the alloy of coloratura and genuine dramatic instinct which made the role so sympathetic to her and to the listeners. Musically, surely the opera is not Donizetti's strongest work, but he seems to have felt the influence of the French school while living in Paris and the want for a more intense dramatic expression, and both circumstances are plainly discernible in the score. The effective way in which Linda loses her mind (by the way, he composed the same lugubrious fate in "Lucia" and himself fell victim to it), and especially the finale, in which recurs the theme from the love duet, used repeatedly and with skill all through the opera, are such efforts at dramatic truthfulness which are rare in the mostly lyric style of the great Italian master. It takes just such dual an artist as Prevosti to make a good Linda. She sang the final coloratura aria with rare brilliancy and cleanliness, and she acted (although her looks, thin limbs and emaciated neck are more advantageous in the last act of "Traviata" than in "Linda") with a dramatic verve and truthfulness which, both combined, made the reproduction a memorable one.

Also on the whole was the performance one of considerable merit. Kapellmeister Doebber seems to have gained

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better control over the choral and orchestral forces than he did when I was at Theater des Westens a short time before. Miss Brackenhausmer's alto voice shone to advantage in the utterances of the Savoyard boy, and Franz Porten satisfied one in every direction in the part of Farmer Anton.

An interesting young man, not only as a singer but also through his personality, is Francis Braun, a son of Madame Brema and the betrothed of Miss Rose Ettinger, the pretty American coloratura soprano, with whom Mr. Braun will give a joint concert here in the near future.

On last Thursday night, however, he made his initial bow before a Berlin audience in a song recital of his own at the Bechstein Saal, and if I make allowance for the discomforts of a debutant and peculiar hissing sound in the pronunciation of the sibilants, I must acknowledge that the young man did very well. He is decidedly musical, and has had excellent vocal training. His voice is a sonorous and yet mellow bass of peculiar, slightly veiled quality but pleasing timbre. As an oratorio and concert singer Mr. Braun has surely a future before him.

At the Beethoven Saal on the same evening I renewed the artistic acquaintance with a Rhenish pianist of some renown, whom I had not of late years had the pleasure of encountering in concert. This was Anna Haasters, now Mrs. Zinkeisen, of Düsseldorf, once upon a time a favorite pupil of Hans von Bülow. If I remember rightly she used to be somewhat vixenish on the piano, and this probably drew the attention of the brain pianist toward her through the attraction exercised by contrasts. Now Mrs. Haasters-Zinkeisen has become a very correct but somewhat unpoetical music interpreter. This was the way at least in which she performed the most poetical, if somewhat miniaturish of all piano concertos, the one by Robert Schumann. The rhythm was very marked throughout, but never the least bit yielding, and the touch has become hard, at moments even dry, like that—of the late Hans von Bülow. Nevertheless, Mrs. Haasters-Zinkeisen is not an uninteresting player, and even her technic, though no longer infallible, has enough brilliancy and virtuosity to gain her a success with a public that cares more for outward than inward piano performances.

Besides the Schumann Concerto, the lady interpreted Mendelssohn's Serenade and Allegro Giocoso in B minor, a work one meets rarely on a concert program nowadays, as it is mostly played in conservatories only in order to acquire Mendelssohn style and technic. But I remember that Bülow, who at one time was quite a Mendelssohn crank, and did not share the modern abhorrence against the greatest of all Jewish composers, played the work repeatedly, and hence it may have received its place on the program of Bülow's former pupil between the Schumann and the Grieg concertos.

The Philharmonic Orchestra accompanied, under Rebicék's direction, in a discreet and at the same time effective manner.

The close of the week brought the first of three concerts announced here by the French violin virtuoso, Henri Marteau, who has not been heard in Berlin since the time when he appeared as a wonder child many years ago. The big reputation he achieved since then, especially in the United States, has preceded him, and hence he was greeted by a good sized audience, among them many Americans, when he made his first bow at the Beethoven Saal. Also was the success commensurate with the efforts and the Berlin critics more than kind toward the French artist.

The first program contained the Mozart E flat Violin Concerto, the Bach unaccompanied G minor Sonata and the Brahms Concerto, which alone did not quite satisfy me in the way of interpretation, as throughout, but especially in the first movement, it demands more muscular, healthy treatment than the Frenchman was capable of pro-

ducing. I also take exception to the style of Marteau's bowing, for he takes everything with the stiff arm, and has very little wrist action. All the more wonderful is what he accomplishes with his left arm, despite this serious drawback. The Mozart Concerto he performed with a freedom from affectation and a purity of style and tone that were perfectly charming and in the Bach Sonata, especially in the great opening adagio and the wonderful and so difficult fugue, he was imposing. The final presto was performed with a clearness, and at the same time speed, which took your breath away and caused everybody, including the members of the Philharmonic Orchestra, to join in the outbreaks of most hearty and sincere applause.

The most important concert, however, of the past eight days was the one given last night, the first of Manager Wolff's ten Philharmonic subscription concerts, under Arthur Nikisch's direction.

The program brought, as usual at these concerts, at least one novelty, the last of the greater works left by the Belgian composer, César Franck, a Symphony in D minor, which was performed for the first time at a Paris Conservatoire concert in 1889, about a year and a half before the composer's death. I must acknowledge that I failed to see the greatness and above all the musical charm which others say they can find in some of the better known works of the man who has been dubbed the French Brahms. But as regards this symphony, I can truthfully assert that it made a deep and imposing impression upon me, even at the first hearing. I cannot find much originality or greatness in the invention displayed, except in the case of the B flat minor first theme for English horn of the allegretto, which is both sweet and original, while the other thematic material is meagre and for the greater part reminiscent of both Wagner and Brahms. This rare combination is also the general characteristic of most all of the greater, that is works in larger forms, of César Franck, notably the much performed violin sonata. The symphony under notice, however, has such rare beauties of a combinatory character, such strokes of genius in the way of harmonic surprises, such constructive skill in the thematic handling and the use of contrapuntal devices, and, above all, such rare coloring and effectiveness in the orchestration, that it seems hard to understand how a work of such merit and of such originality in form (especially in the merging into one of the two middle movements) can fail to interest and even to enthuse a musician. It is perhaps caviare pour le peuple, but it is noble, rare music of a kind of which little enough is being produced nowadays.

Nikisch, of course, interpreted the work most lovingly, and technically its reproduction by the Philharmonic Orchestra could hardly be surpassed. They gave also, under their genial leader, rousing performances of two standard works, the third "Leonore" overture and "Meistersinger" Vorspiel, which opened and closed the program, and both of which evoked considerable enthusiasm.

The soloist of this concert was again an American, for as such I can still designate our handsome countrywoman Teresa Carreño. She had chosen for this occasion a work which fits her style better than any other one, and seems more adapted for interpretation by her than by anybody else I can think of, whereupon you will all know that I mean the Tchaikowsky B flat minor Concerto. To write once more upon the subject of the work or the interpreter seems superfluous. Suffice it to say that the final allegro vivo has never been performed by anybody else, not even by Carreño herself, as brilliantly and furiously as she did last night, and that she found in the D flat andantino tones of a tenderness of which her best friends never deemed her possessed. Carreño can be a woman when she wants to, and she is a Valkyrie when the occasion demands. Hail to our Brünnhilde of the piano—may her shadow never grow less!

The program for the second Philharmonic concert promises a symphony by Dittersdorf the entr'act from Schu-

bert's "Rosamunde," a Weber aria, sung by Ernst Kraus, and the "Faust" Symphony of Liszt.

The Italian opera stagione at the New Royal Opera House (Kroll's) was a failure, and after only a few performances died a premature death on last Thursday. Madame Darclee, the star, who was excessively advertised, did not prove a sufficient attraction for the Berliners, as indeed the rotten star system seems to be as near as possibly played out in Germany, and the remainder of the troupe was so mediocre that they could not satisfy a Bowery theatre audience. Madame Darclee is fair, fat and forty, but she is a singer of routine, and not a bad actress. Everything, however, is done by her in a theatrical style and just as you know she is going to do or sing it. I only saw her in the last act of "Traviata," which was the first and final role she sang here, and which made the third Traviata (counting the Duse as one) whom I watched die within as many weeks. The gentleman support was wretched, and the only one whom we could admire unrestrictedly was Maestro Sebastiani, who is an Italian operatic conductor of the old school, one of the sort who can accompany the most capricious prima donna without faltering, and who worked for a good ensemble in chorus and orchestra like a tiger.

The second and last performance was "Sonnambula," with the soprano Wermez and the tenor Gennari. I did not witness it, but from what I was told about the reproduction of this time honored opera it must have been a holy terror. Imagine the impudence of these people to come to Berlin and give performances of such ancient truck with such a cast. The consequences were, of course, irrevocable and such as would have been foreseen by a competent manager. But Signor Virgilio does not seem to deserve that compliment. He has paid the chorus for ten days' work and sent them back to the sunny south, but the solo personnel did not receive a penny, and will have to see how they can get back to Italy. Walking, fortunately, is still good at this time of the year in Germany. Privy Councillor Pierson had been wary (he has spent some time in the United States, where he has had dealings with Locke and others) and had demanded the money for the orchestra, mostly members of the Royal Band, deposited, so the musicians did not lose the payment for their services.

I am in receipt of the following letter:

My Dear Mr. FLOERSHEIM—In a June number of THE MUSICAL COURIER there is a paragraph which says that I am still open to an engagement, and I would like to state that I was then, and am now, engaged by contract for three years at the Munich Court Opera, beginning August, 1900. If you would kindly have a paragraph inserted to this effect in your next number you would greatly oblige

Yours very sincerely,
OLIVE FREMSTAD.
MUNICH, October 9, 1899.

Dr. Leopold Schmidt, the music critic of the Berlin Tageblatt, attended for his paper the ceremony of the unveiling of the Brahms monument and the opening of the music festival at Meiningen, and sent the following résumé by telegraph on the 7th inst:

At 11:30 A. M. the festival procession moved from the Cathedral through the town, which was decorated with flags, toward the English Garden, where in the vicinity of the Ducal mausoleum the first monument to Brahms has been placed. It is a bronze bust of the master, modeled and finely executed by Adolf Hildebrandt, of Munich, who faithfully reproduced the earnest, thoughtful features of deceased. After a prologue by J. V. Widmann, delivered by Court Actor Nachbauer, Josef Joachim made the memorial speech, and in the name of the committee placed the monument into the care of the city of Meiningen. First Mayor Schueler answered in a short speech in behalf of the city.

The ceremony was attended by the Duke of Meiningen and his wife, the Baroness Von Heldburg, as well as Princess Frederick, who were the first to place wreaths at the foot of the monument; then followed the representatives of the city of Vienna and many others who wanted

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to give expression to their veneration for the master through a visible token.

Before the unveiling ceremony took place a performance of Brahms' German Requiem, which lent most dignified expression to the feelings of sorrow for the great dead master. His "Triumphal Song," which followed at the close of the ceremony, elevated the minds of the assembled persons beyond the sentiment of human suffering into the sphere of purest art enjoyment and admiration for such mastership. Both compositions under the sympathetic guidance of Fritz Steinbach, who is the soul of the entire undertaking, found a reproduction which satisfied, almost without a residue, all wishes. Full of consecration, as they were given, one could take them in. The performers were the combined choruses of the country, the excellent court orchestra, and as soloists, Dr. Felix Kraus and Mrs. Fink d'Albert, who both sang their difficult parts with touching expression.

The first musical festival concert at the Court Opera House, which took place in the evening, brought a program from the different periods of Brahms' creativeness. An eminent performance was the one by Engen d'Albert of the B flat Piano Concerto, especially in its second and fourth movements. Dr. Kraus offered the four earnest Gesänge, which are among the indisputable domain of his abilities. For the superb alto rhapsody, with male chorus, Miss Adrienne Osborne (of Buffalo) is lacking in the necessary inward sentiment (Innerlichkeit) and mastery over the technic of breathing. Her winsome appearance, however, and her beautiful voice nevertheless created a lively impression. The greatest enthusiasm was begotten by the performances of the orchestra, which opened the program with the "Tragic Overture" and closed it with the D major Symphony. General musikdirector Steinbach had rehearsed the work most lovingly, and even if I was not able to agree with his conception of it in all points, it was nevertheless an artistic deed born of true enthusiasm, and which found a loud echo in the hearts of the listeners.

The rather sudden disappearance from Budapest of the heroic tenor, Julius Perotti, created a sensation in the Hungarian capital, where he is missed at the court opera. Some say that he has lost his money in speculations, and that he has now gone to the United States to retrieve his fortune. Others insist that he has left his wife, from whom he wants a divorce, and that he has run away with a beautiful young singer, Miss Bartók. For a gay Lothario, our friend Perotti, whom you heard in New York many seasons ago, seems a little bit too aged. It is hard to say, however, what a tenor will or may not do, and especially in Hungary, where only a few weeks ago the septuagenarian poet Jokay married a young lady of twenty summers. Perhaps you will know more about Perotti and his plans in New York than his creditors and his wife do in Budapest?

From Vienna comes the sad news of the premature death there of the very popular second court opera conductor, Johannes Nepomuk Fuchs, who died in his fifty-eighth year from blood poisoning. It was caused through the opening of a bottle of wine, which broke in Fuchs' hands last spring, and it is evident that the at first only slight wound was not treated with sufficient care. Fuchs began his career of operatic conductor at Pressburg in 1864, then became kapellmeister successively at Temesvar, Hermannstadt, Lemberg, Budapest and Bruenn. In 1873 he became conductor at the Cologne Opera. From 1875 to 1879 he was in like capacity at Hamburg, whence he went to Vienna, where, on August 15, 1879, he conducted for the first time. Since September, 1888, he also became at first professor at and later on director of the Vienna Conservatory. As a composer of operas Fuchs was not very successful, but some of his songs have met with recognition and favor in musical circles. As a conductor he was really most eminent. He also made a new edition for the Vienna Court Opera of

Händel's "Almira," of Gluck's "Duped Cadi," and of Schubert's "Alfonso and Estrella." Great merit he also gained as editor of the entire works of Schubert.

His place as director of the Conservatory will probably be taken by Kapellmeister Richard von Perger, hitherto conductor of the concerts given by the Society of the Friends of Music. The latter position will then in all probability be assumed by Hans Richter, who thus would remain definitely fixed in Vienna.

Alderman Dr. Walter Simon, of Koenigsberg offers a prize of 10,000 marks for the best popular opera on a German subject. For particulars in the way of conditions competitors should apply to stage manager Albert Goldberg, of the Leipsic Opera House. The judges will be: First stage manager Fuchs, of the Munich Court Opera; first stage manager court councillor Harlacher, of the Stuttgart Court Opera; first stage manager M. Schoen, of the Carlsruhe Court Opera; court conductor August Klughardt, of Dessau; court conductor Franz Mannstaedt, of Wiesbaden, and Prof. Arno Kleffel, of Cologne.

The other day a friend of Moszkowski showed me a letter of the composer in which he says: "I almost invariably play my own works from notes, for fear I might get into the compositions of the others from whom I purloined them." Always witty, Moritz Moszkowski, even if it happens to be at his own expense.

The talented young violinist, Arthur Argiewicz, has been engaged as concertmaster for the Winderstein Orchestra at Leipsic, at which place he will henceforth reside.

"The Royal Orchestra's Symphony concerts are completely sold out by subscription, and the Nikisch Philharmonic concerts are so crowded that you cannot get a seat for love or money. Why should my series of concerts at Kroll's, for which there seems to be a real demand, not succeed?" said Manager Carl Loewenstein to me when he called at the Berlin office of THE MUSICAL COURIER last week. I could not see any reason why they should not succeed, all the more as I had heard from Privy Councillor Pierson that the advance subscription for the nine concerts amounts to more than 18,000 marks, and we are still six or seven weeks from the date of the first concert. This will take place on December 4, under Lamoureux's direction, and promises as program the Gluck "Iphigenie" overture, an orchestral novelty by Paul Dukas, the Vorspiel and Liebestod from "Tristan," with Lilli Lehmann for soloist, who will also sing the great "Margarethe" aria from Berlioz's "Damnation of Faust." Beethoven's "Eroica" Symphony will form the second portion of the program. At the second concert, on December 18, Madame Gorlenka-Aolina, from the St. Petersburg Court Opera, will be the vocal soloist and concertmaster Prof. Waldemar Meyer is to perform the Beethoven Violin Concerto. The orchestra on that evening will be conducted by Humperdinck, who, as composer, contributes to the program the Vorspiel to the "Koenigskinder" and his "Moorish Rhapsody."

In behalf of these same concerts, Prof. Reinhold L. Herman called on me and informed me that he has been able to gather a chorus of good vocal material, and has begun the rehearsals for the intended complete performance of "The Damnation of Faust," which has not been heard here in many years.

Other callers were Miss Mary Wurm, conductor of the newly formed Woman's String Orchestra, together with her concertmaster, the Baroness Maria Concha von Codelli; Miss McElwee, from Indianapolis, who is going to study the piano with Madame Stepanoff; the Misses Jenkins, from Philadelphia; Otto Soldan, formerly of the female college at Jacksonville, Ill., now living at Frankfurt-on-the-Main; Miss Charlotte Stubenrauch, the talented

young violinist; Concertmaster Max Gruenberg, of Berlin, and my old friend D. M. Levett, formerly of Lambertville—beg pardon, New York—now of the Stern Conservatory, of Berlin.

O. F.

Berlin Music Notes.

BERLIN, October 7, 1890.

Eugène Holliday, a pianist of ability, from St. Petersburg, who has won the Rubinstein prize at the Conservatory there and has also studied under that great master, concertized Wednesday evening at the Singakademie. One naturally expected much from this artist, but that he unconditionally fulfilled all expectations cannot be affirmed, although in many of his interpretations the master hand was evident. Especially manifest was this in the seldom played but beautiful "Davidsbundler" of Schumann. In these eighteen short character pieces are represented many phases of emotion, and Mr. Holliday had certainly studied well these secret meanings, for he revealed them to his audience in a marvelously beautiful manner. The Chopin members were not an unalloyed pleasure, as the rhythm was too often sacrificed, and the tone exaggerated for effect. The G minor barcarolle of Rubinstein and the "Venezia e Napoli" tarantella of Liszt were two delightful illustrations of artistic piano playing.

Gerard Zalsman, a baritone from Haarlem, who gave a song recital Friday evening at the Singakademie, has a voice of ample range, although the tremolo quality is not pleasing, and his enunciation was not always good. The program opened with the "Dichterliebe" cycle of Schumann—sixteen songs in all—some of which were interpreted with true poetical expression, while the well known "Ich Grolle Nicht" was not given with enough dramatic fervor. Three Brahms songs followed, among them the beautiful "Wir Bist Du, Meine Königen?" The third number contained two not very attractive songs from Cornelia van Oosterzee, and two from Wilhelm Berger, the latter of which could be more effectively sung. Mr. Coenraad V. Bos officiated at the piano, and a more delightful, sympathetic accompanist it would be difficult to find.

Mrs. Conrad Luppen, of Pekin, Ill., accompanied by her son and daughter, has arrived in Berlin for the winter season. Miss Lupen has commenced her piano studies with Madame Stepanoff, the exponent of the Leschetizky method in Berlin.

Mrs. Thomas Drake and her talented daughter, Miss Alice, have just returned to Berlin from the Tyrol, where Miss Drake has been pursuing her piano studies under Madame Carreño. They will pass the winter here.

F. M. BIGGERSTAFF.

On the Sea.

Emma Nevada, the American songstress, is on the high seas, having left Cherbourg for the United States last Saturday.

Anna E. Otten, the young violinist, has just returned to New York from her summer's outing at Lake Hopatcong, her birthplace, which she had not visited for many years, owing to her long absence abroad. Miss Otten will be heard at the Metropolitan Opera House, November 12, the occasion of the first of Manager Chas. L. Young's series of concerts.

Flavie Van den Hende, violoncellist, has just returned to New York. Her manager, Chas. L. Young, has booked her for an engagement shortly with the Kansas City Symphony Orchestra, and she will probably afterward appear at the Metropolitan Opera House, with an instrumental trio in one of Mr. Young's series of concerts.

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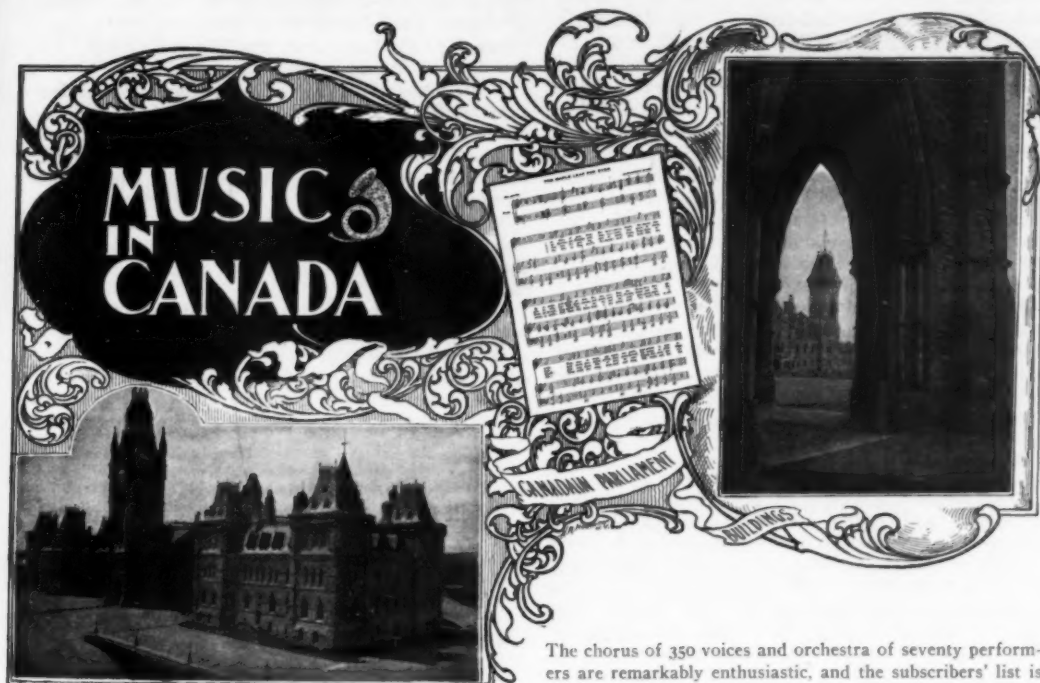
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THE MUSICAL COURIER,
86 GLEN ROAD, ROSEDALE, TORONTO.
October 20, 1899.

MISS MAUDE MASSON, the new principal of the Toronto Conservatory of Music's School of Elocution, and her two assistants, Mrs. Inez Nicholson Cutter and Miss May Robson, are now installed in office, and their work in all its branches is progressing very satisfactorily. The recent appointment of Miss Grace Hunter B. A. (graduate of Toronto University), as teacher of literature, completes the staff for the present year.

A woman of strong and charming personality is Miss Maude Masson, who, possessing sufficient knowledge of the world, is happy in remaining still unworried. There is about her that indefinable something which stamps her as a person of culture; that dignity which demands respect, and those gifts which secure admiration.

She impresses one as being progressive—progressive in action and in thought. Evidently it will be her policy to uphold the cause of woman; to dwell upon the past attainments; to emphasize her belief in the future intellectual possibilities of her sex.

With this end in view she has invited Sanford Evans, a literary light in this city, to give a series of lectures on George Eliot, the result of whose efforts will amply illustrate the truth of Miss Masson's claims.

The final rehearsals for the musical festival and testimonial to F. H. Torrington will take place to-night and on the evening of October 23, when "The Redemption" and "Elijah" will respectively receive their final treatment.

The chorus of 350 voices and orchestra of seventy performers are remarkably enthusiastic, and the subscribers' list is a long one.

As previously stated, the festival will be heard on the evenings of October 24 and 25, in Massey Music Hall, "Elijah" being sung on Tuesday at 8 P. M. and "The Redemption" at the same hour on Wednesday. Mr. Torrington will conduct, and the soloists will be Mlle. Toronto, Mrs. Julie Wyman, Wm. H. Rieger and Ffrangcon Davies.

The Ontario Ladies' Colleg. of Whitby, Canada, this week makes the following announcement regarding its art department:

Owing to the resignation of L. R. O'Brien, R. C. A., as art director of the Ontario Ladies' College, Whitby, on account of his present very serious illness, the faculty committee have appointed F. McG. Knowles, R. C. A., to fill the vacancy. Two competent resident-teachers, Misses McGillivray and Metcalf, are giving their whole time to the art work of the college, while Mr. Knowles will spend at least twenty full days at the college during the year, directing and supervising studio work, and more especially taking charge of the class in outdoor sketching and painting. Mr. Knowles is recognized as one of our most able and versatile Canadian artists, and thoroughly abreast of the times in his methods of work. His own art education was obtained in the best schools of France and England.

"The Old Century; Preparing for the New" was the subject of an inspiring and convincing lecture delivered by Rev. G. A. Mitchell, B. A., of Waterloo, before the students of the Ontario Ladies' College on Friday evening last.

Next week Victor Herbert's opera, "The Ameer," will be presented at the Grand Opera House by Frank Daniels.

Miss Bessie Bonsall (contralto) arrived in Toronto on Wednesday of this week, and will fill Canadian concert

engagements until November 6, when she returns to New York.

I. E. Suckling, manager of Massey Music Hall, has arranged a "preliminary course of concerts" as follows: November 6, Clara Butt; November 21, David Bispham; December 18, Joseffy.

The Toronto Conservatory of Music's faculty concert attracted a large audience to the conservatory's hall on the evening of October 10, when an excellent program was given by the following well-known artists: Miss S. E. Dallas, organist; Miss Mabel V. Thomson, soprano; Napier Durand, pianist; Miss May Robson, elocutionist; Miss Lena M. Hayes, violinist; Miss Mary E. Nolan, contralto; Mrs. Inez Nicholson Cutter, elocutionist; Mrs. H. W. Parker, soprano; Paul Hahn, 'cellist; Rechab Tandy, tenor; Miss Maud Gordon, pianist; Mrs. Drechsler Adamson, violinist, and Donald Herald, accompanist. The concert was a very creditable one, all the numbers arousing enthusiasm. Special mention should be made of Mrs. I. N. Cutter's interpretation of Browning's "Rabbi Ben Ezra" and of two movements of Hummel's Trio, op. 93, played by Miss Maud Gordon, Mrs. Adamson and Mr. Hahn.

At the close of the recital the audience, in response to the invitation of Dr. Edward Fisher, musical director, inspected the conservatory's new buildings, which are very numerous and exceedingly well equipped. This school of music is now one of the largest and most complete of the kind on the continent.

MAY HAMILTON.

Theodore Van Yorx.

Theodore Van Yorx, the tenor, has begun the season by winning an unequivocal success in New York in one of the Sunday night concerts in the Metropolitan Opera House. The music critics of the daily newspapers made these comments upon his singing:

Doubtless many were disappointed last night because Salignac had such a severe cold that he could not sing, but Theodore Van Yorx, who took the Frenchman's place, made a good substitute and the big audience in the Metropolitan Opera House received him with much favor.—The Press.

In the place of M. Salignac, who was incapacitated by a cold, Mr. Van Yorx sang an aria and several ballads. In the latter his pure tenor voice and his intelligent and sympathetic interpretation were delightful.—The World.

M. Salignac's cold prevented his appearance and Theo. Van Yorx took his place acceptably. The "O Paradise" aria from "L'Africaine" won an encore.—The Herald.

Mr. Van Yorx's voice and style showed to good advantage in the ballads. All the voices on the program were beautiful.—The Tribune.

Mr. Van Yorx, who was called upon at short notice to take M. Salignac's place, elected to essay as large a task as "Paradise" from Meyerbeer's "L'Africaine," and while his voice is hardly robust enough in its middle register for such an effort, still he proved surprisingly vigorous in the high notes and pleased the audience much. All his solos were encored.—The Mail and Express, October 16, 1899.

Cappiani.

Madame Cappiani, the well-known vocal teacher, has a new studio at 159 West Forty-fifth street. Her classes this year will, if possible, be even larger than at any preceding of her many prosperous seasons.

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CINCINNATI, October 21, 1899.

MR. VAN DER STUCKEN returned to his duties this week at the College of Music, after a most pleasant sojourn of three months in Europe. The dean of the faculty looks remarkably well, and has appropriated a glow of health which is quite in keeping with his increase in weight. He looks well rounded, contented and happy. He is arranging the programs for the Symphony concerts, the first three of which present several novelties and first-time numbers, as follows:

FIRST CONCERT, FRIDAY AFTERNOON, NOVEMBER 17, AND SATURDAY EVENING, NOVEMBER 18.

Overture, Euryanthe.....Weber
Symphony in G (new).....Weingartner
Concerto in D for violoncello.....Haydn

Les Preludes.....Liszt
Kol Nidrei.....Bruch

Kermesse Flamande, from Milenka (new).....Jan Blockx
SECOND CONCERT, FRIDAY AFTERNOON, DECEMBER 1 AND SATURDAY EVENING, DECEMBER 2.

Maurerische Trauermusik (first time).....Mozart
Pastoral Symphony.....Beethoven
Concerto in D for violin.....Tchaikowsky

Le Rouet d'Omphale.....Saint-Saëns
Entr'acte, Don Cesar de Bazan.....Massenet
THIRD CONCERT, FRIDAY AFTERNOON, DECEMBER 15, AND SATURDAY EVENING, DECEMBER 16.

Symphony in C minor, No. 6 (new).....Glazounow
Aria, Oberon.....Weber

Interlude, Ingwilde.....Schillings
Aria, Tannhäuser.....Wagner

Siegfried's Death, from Götterdämmerung.....Wagner
Huldigungsmarsch.....Wagner

The list of soloists, besides those mentioned, thus far engaged for the season are as follows: De Pachmann, Leonora Jackson, Richard Burmeister, Sara Anderson, Szumowska, the only pupil of Paderewski, and Miss Mamie Hissom de Moss.

Other orchestral novelties which Mr. Van der Stucken has secured are the following: Piano Concerto, D minor, by Richard Burmeister; Suite in D minor, Arthur Foote; "Lustspiel" overture, Karl Kleeman; "Char-Freitag und Frohnleichnam," a symphonic poem by Alexander Ritter.

I had a conversation with Mr. Van der Stucken in regard to the future of the College of Music. He has an abiding faith in it. He admits that its light ought not to be hid under a bushel, and that people far and wide, all over the country, ought to be made acquainted with its advantages. This, he concedes, can only be done by judicious advertising. That it is not done, he regrets, but, owing to present circumstances and emergencies, nothing substantial in that direction is to be expected for some time to come. Meanwhile, he is doing all he can to build up the college in its teaching branches on a solid, scientific foundation. He is going on the principle that merit alone must count in this constructive progress—merit in the members of the faculty and merit among the pupils. The college is endowed to some extent, but not sufficiently. There are no chairs—no professorships endowed. It has in this respect a precarious existence. But there is no doubt the College of Music will pull through, and that it is even now on the right road to prosperity and success. The financial showing last year was an excellent one. The

educational results were surprising. The violin department is flourishing extraordinarily. A few of the pupils under the training of José Marien are exceptionally talented and decidedly promising. The tests at the annual examinations have been made very severe. It is an honor now more than ever before to be a graduate of the College of Music or to hold a certificate. The college orchestra, composed entirely of students, were trained last year by Mr. Van der Stucken to a degree of proficiency that would have incited the admiration of professional talent. Such results are highly flattering and come from arduous, unceasing work, as well as extraordinary talent.

For the present year there will be the usual number of three college chorus and orchestra concerts—December 7, February 15 and April 6. There will be three chamber concerts by the Marien String Quartet. The faculty and students' concerts have been fixed for November 15, December 13, January 10, February 21, March 21 and April 15. There will only be charge of admission for the chamber concerts, for which season tickets can be had at \$2 each.

* * *

In my last letter I commented on the future prospects of the Symphony Orchestra. I certainly did not mean to say that after the contract with Mr. Van der Stucken shall have expired (twenty-seven years) the Symphony concerts will be a thing of the past. On the contrary, I believe, so long as the present energy and devotion of Mrs. Helen H. Taft and the other ladies and members of the association shall continue, there need be no fear concerning the future of the orchestra and its concerts. They are fully assured. The annual deficit has never been very large—hardly exceeding a few thousand dollars. But the need of the hour is, after all, a man, or some men, who will consent to put under the Symphony scheme an endowment fund, which will secure their continuity forever. Then, too, something could be accomplished in the way of improving the material (especially the seconds) of the orchestra and complementing the present force of strings. At present these things cannot be done on account of lack of money. Mr. Van der Stucken believes the orchestra, as at present constituted, is large enough, and that it will compare favorably with several of the orchestras of Europe.

The Cambrian Club, under the direction of David Davis, gave its first concert of the season on Friday evening, October 20, in College Hall, presenting the following program:

Song of the Vikings.....Fanning
Chorus.....

The Call to Arms.....Hughes
Maldwyn Evans and Edward J. Jones.

Ti wyddost beth ddwydd fy nghalon.....Parry
Miss Bessie Tudor, Miss Bessie Whiteford, Maldwyn Evans.
John Hersh.

All Through the Night.....David Davis
March of the Men of Harlech.....David Davis
(Welsh airs arranged for male voices.)
Cambrian Club.

Ballroom Whispers.....Meyer-Helmund
Miss Rosa Hall.

At Eventide It Shall Be Light.....Gaul
O Skylark, for Thy Wing.....Mendelssohn
Ladies' Chorus.

Simple Aveu (violin solo).....Thomé
Mortimer B. Jones.

Father Eternal.....Hartwell Jones
Miss Bessie Tudor.

Sleep, My Lady Love.....Gwilym Gwent
The Pilgrims' Chorus.....Parry

The Cambrian Club. Incidental solo by Howard S. Barnett.
Titania (Fantaisie de Concert).....Lefebvre-Wely
George W. Webb.

My Heart's Delight.....Gilchrist
Maldwyn Evans.

Invocation (Dedicated to David Davis).....Nembach
Miss Tudor and Chorus. Violin Obligato by Mortimer B. Jones.
Mona.....Adams

David Lloyd.

Be not Afraid (Elijah).....Mendelssohn

Chorus.

The singing of the chorus was remarkably fine. The male voices represent a body which it would be difficult to duplicate in this city. The tenors are exceptionally strong—the basses form a splendid background. The material is fresh

and vigorous, and its rounding out has been well done by Mr. Davis. Their singing of Mr. Nembach's "Invocation," "Sleep, My Lady Love," and "The Pilgrims' Chorus," was remarkable for its expression and tone production.

Of the soloists Miss Bessie Tudor deserves conspicuous mention. She sang the "Father Eternal" with genuine, almost dramatic, pathos. Her voice combines the pathetic and tender with much that promises to be genuinely dramatic. Miss Rosa Hall's voice is a coloratura soprano, well managed.

Both are pupils of David Davis, who has every reason to feel very proud of them; especially of Miss Tudor. Miss Tudor is already in the field for an extensive concert career.

A partial list of prizes for the National Eisteddfod, to be held in Music Hall, December 31, 1899, and January 1, 1900, is as follows:

Choral competition—Mixed voices, not less than seventy-five in number:

Song of the Vikings.....Fanning
Be Not Afraid, from Elijah.....Mendelssohn
The John Church Company Edition. Prize, \$600, and gold medal to successful director.

Male chorus—Not less than fifty in number:

Sleep, My Lady Love, Serenade (unaccompanied).....Gwent
The Pilgrims' Chorus.....Parry
The D. O. Evans Edition. Prize, \$300, and gold medal to successful director.

Ladies' chorus—Not less than fifty in number, lady or gentleman conductor:

At Eventide It Shall Be Light, Holy City (unaccompanied).....Gaul
Oh, Skylark, for Thy Wing.....Smart
The John Church Company Edition. Prize, \$300, and gold medal to successful director.

Quartet, soprano, alto, tenor and bass, Abide With Me.....Parry
The Oliver Ditson Company Edition. Prize, \$30.

Male quartet and tenor solo, Recessional.....De Koven
The John Church Company Edition. Prize, \$25.

Trio, soprano, tenor and bass, The Three Harmonious Birds.....Parry
The D. O. Evans Edition. Prize, \$15.

Duet, tenor and bass, The Call to Arms.....Hughes
The D. O. Evans Edition. Prize, \$10.

Duet, soprano and alto, Greeting.....Mendelssohn
The John Church Company Edition. Prize, \$10.

Soprano solo, Song of Penitence.....Beethoven
The Edward Schuberth Edition. Prize, \$10.

Soprano solo, Like as a Father Pitieth His Children, key, D flat.....Davis

The John Church Company Edition. Prize, \$10.

Alto solo, And God Shall Wipe Away All Tears, Light of the World.....Sullivan

The Schirmer Edition. Prize, \$10.

Tenor solo, Recitative, How Faint and Weak a Thing Is Man. ———
Air, Lend Me Your Aid, Queen of Sheba.....Gounod

The John Church Company Edition. Prize, \$10.

Bass solo, Loyal Death.....Stainer
The H. B. Stevens Edition. Prize, \$10.

Piano solo, Rondo Capriccioso, op. 14.....Mendelssohn
The John Church Company Edition. Prize, \$10.

Sight singing, for male quartet. Prize, \$12.

Musical composition—Four-part male chorus, with piano accompaniment, words to be selected by the composer.
Prize, \$25.

Essay—In English or Welsh, not to exceed 5,000 words:

Farragut and Dewey. { A critical comparison of the two characters.
Cyferbyniad beirniadol o'r ddau gymeriad.
Prize, \$25.

Poem—In English or Welsh, not to exceed 200 lines:

The Battle of Manila (Brwydr Manila). Prize, \$30.

English recitation—Battle of Beal' an Duine. See words on page 12. Prize, \$10.

Welsh recitation—Beddrod Mam. See words on page 14. Prize, \$10.

Impromptu speech—Welsh or English, limited to four minutes. Prize, \$5.

* * *

Eduard Ebert Buchheim, pianist, will give a Schumann evening at the German Literary Club, Wednesday, October 25, presenting the following program:

Bortrag, Robert Schumann.

Herr Ebert-Buchheim.

Andante und Variationen für zwei pianoforte, op. 46.

Herren Ebert-Buchheim und Dr. Elsenheimer.

Andante und Allegro für piano und viola, op. 70.

Herren Ebert-Buchheim und Schliewen.

Ballade für Gesang, Die Grenadiere.

Herr Oscar Ehrhott.

Phantasie für das pianoforte, op. 17. Durchaus phantastisch und leidenschaftlich vorzutragen—mächtig. Durchaus energisch—langsam getragen. Durchweg leise zu halten.

Herr Ebert-Buchheim.

Mr. VICTOR THRANE

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N. B.—See Sunday Newspapers

for Program.

Mlle. Ruegger's American debut occurs on October 20 and 21, at Boston, with the Boston Symphony Orchestra.

Träumerei und Heine Romanze aus Kinderszenen, op. 15.

(Arrangiert für 'cello.)
Herr Schillfarth.

Mondnacht.
Wanderlied.

Herr Oscar Ehr Gott.

Quartett für piano, violine, viola und violoncell, op. 47.
Herren Ebert-Buchheim, Schlieven, Gorno und Schillfarth.

J. A. HOMAN.

Success of Elsa Rugger.

[BY WIRE TO THE TIMES.]

A 'CELLO VIRTUOSA APPEARS IN BOSTON.

MISS ELSA RUEGGER, of Switzerland, the violoncello virtuosa, who achieved a musical triumph in Berlin last season, made her first American appearance in concert as the soloist of the Boston Symphony Orchestra in Music Hall to-day. She played the Concerto in D minor by Edouard Lalo, and her genius was recognized by the large audience present. The Concerto, heard here for the first time, gave ample opportunity for Miss Ruegger to display her talent. The 'cello carried the theme, while the accompanying orchestra gave the recitative passages. Miss Ruegger's execution was superb at times, and on the whole was masterful.

Grau in Toronto.

(SPECIAL CORRESPONDENCE.)

THERE is no musical community in this wide world that is likely to stand the racket of three performances of opera in thirty hours, especially when the tune one has to dance to is in the key of \$5 per stall. Or, if there be anywhere a congregation of this sort it is certainly far away from Toronto. And the moral of this priceless item of observation is that, for the Maurice Grau performances here, Toronto, in the words of the poet, "did not fork out." There was a very fair house for the initial performance of "Il Barbiere," a novelty as yet in this place—blessed Toronto!—but "Faust" drew a most meagre matinee audience, and "Carmen," in the evening, could have hardly come up to the expectations. "Il Barbiere," with Sembrich, Salignac, Pini-Corsi, Campanari and Edouard de Reszké, was by no means a first-rate performance. Not that there was anything the matter with the admirable Rosina of Madame Sembrich or the famous Don Barilio of Edouard de Reszké. But the others, for reasons best known to themselves, mistook horse play for fun and various vocal vagaries for the art of singing; thus all the points of the delightful comedy were turned into clumsy blocks and the lovely melodic designs of Rossinian melodies lost all their daintiness.

The ensemble was much better in "Faust" with Suzanne Adams, Olitzka, Dippel and Plançon, and better still in "Carmen" with Calvé, De Vere, Bonnard and Campanari.

A contemporary, noticing the return to America of Mme. Emma Nevada, says that the career of the famous prima donna "is an object lesson which other singers and actresses would do well to learn, the great desideratum with these folks being apparently press notices without limit. Nevada, so far as we know, never lost her diamonds; we have yet to learn of her having broken a contract; she has never appeared in the divorce courts; there is evidence to show that she was always a well behaved girl, and that as a wife and mother she is a worthy example to many wives and mothers, who have never known the demands of a great and chosen art, and the distraction of public adulation."

Minnie Fish Griffin, whose business interests are this season being looked after by Chas. L. Young, has been re-engaged as soloist with the Theodore Thomas Orchestra.

On the Alto.

SIR—Permit me to make a suggestion to the general public about a mistake that is made, which may already have had and will bring some most serious consequences if not brought to the general knowledge.

Though it may not seem so important to even some of the profession, though I may be misunderstood by some, I will speak out what I have observed and what I know will prove fatal and yet can be prevented.

I have been asked to give vocal lessons to those of tender age, and have been told that there are plenty of young girls taking vocal training at the ages of twelve, thirteen and fourteen. If anyone takes interest in the voice and health of young people, please do what you can to keep them from taking vocal lessons just at that age. It is the worst thing they can do. Only one out of a thousand may get through unharmed. Not only the voice, but sometimes the health, too, gets broken.

If you wish a girl to have or keep a good sound voice don't let her be trained before some time after maturity, and make her stop all singing, yelling—in short, all vocal effort, about a year before. Until that time she may take instrumental lessons. This will help to make the vocal training so much easier, shorter, pleasanter. If she be too delicate or is opposed to the regular and best conservatory training, a light piano playing will do for the future vocalist, sufficiently advancing, though, as to understand her own accompaniments.

She may as a child sing songs of a certain small range—little exercise that tend to strengthen the musical hearing, but, by no means a methodical training of the organs before they have their growth. Another mistake that is frequently made is this: "I am an alto. I want to be an alto."

Rearl, regular alto voices are as rare as male sopranos. Most of them are at their best nothing but pressed down soprano voices, who present themselves to the professional like babies dressed as matrons.

Sometimes the voice kind of settles in the lower range with age—as a prominent German vocalist said: "Alt ist alt" ("Alt is old").

I had an experience once with a pupil abroad. She was gifted with a very wide range—three octaves. She was young and naturally soprano; she had had lessons a good while, and while I was away in England she had musical intercourse with the famous Bungert, who was a friend and guest of her parents. Musicians will know that Bungert was a very prominent composer, whose untimely death some years ago was very much lamented in the musical world.

Well, living in Italy, where fruit and mankind ripen at an early stage, he had met a young lady fourteen years old with a rare and beautiful alto voice! He composed a lot of beautiful songs for her; he brought them to Germany; he introduced them to his friends. Miss W.'s voice was pretty well trained; she could sing from F3 to F6. Bungert was a very fine musician, as everybody knows. He understood song, no doubt, but he did not heed or know, I might say, the physical culture of the vocal art. He said himself, on one occasion, he wished he had that Italian lady here; the songs would sound quite different. He could not tell what he missed.

"It must be because they were written for a special voice," somebody remarked, and asked "why he did not bring that remarkable voice with him, the lady was welcome." Upon which he said: "The lady was too delicate to leave the country."

Miss W. had for several months no other chance then to sing those beautiful but low songs, which she could sing, because her low register was just as well trained as the others, presenting all in one a perfect voice; but it was an effort; it was unnatural to constantly dwell on those low sounds, she being naturally a high soprano, with a very wide range.

When I came back from England after a half a year's

absence I heard of her having hectic spots and being ill. Her parents were in great alarm, no one knowing what to make of it. By-and-bye I found the trouble, and after quitting the nonsensical alto singing and resting a little Miss W. got well again in health and voice, and just in time.

A difference has to be made, of course, with what you commonly call alto, or singing the second soprano, or singing a little now and then alto in a choir. Of course, that will not hurt you, but if it should, well, then, quit it. Though I think that a trained singer who understands how to use his notes properly can even at times, if necessary, take another's part or sing any voice in a choir—to help out, for instance—without injury to health or voice, but not too often, and with as little effort as possible; as I say, you must know how.

Hoping that my warning will meet the appreciation of the general public, I close this letter, recommending scientific vocal instruction as a safeguard against troubles mentioned above.

MRS. LENA ARBENZ,
Conservatory of Music,
Wheeling, W. Va.

Dr. Hanchett's Engagement.

Dr. Henry G. Hanchett has returned from a brief vacation spent at the seashore, and is already plunged into a whirl of business and engagements. The Adelphi School of Musical Art, a department of Adelphi College, has been organized by remodeling somewhat the Central School of Musical Art, which Dr. Hanchett has conducted for some years, and affiliating it with the college. The new school is now actively in operation, and is making a strong point of the education of pupils in the art of listening and criticism, as well as in artistic performance. Dr. Hanchett's course of analytical recitals, which for several years has been a feature of the work of the Brooklyn Institute, will this year be given under the auspices both of the Institute and the Adelphi College, and in the hall of the latter. The series consists of sixteen recitals, covering a wide range of the most intricate and interesting piano compositions, analyzed from many points of view, the program this year being more elaborate than ever before. This course began last Monday afternoon, and will continue at weekly intervals till just before Christmas, a second course beginning in the latter part of February. Dr. Hanchett will begin a course of recitals in New York city November 20, and he expects to start in January on an extended Southern tour. An interpretation class, at his New York studio, will be an early announcement.

William Leggett, of Buffalo.

Buffalo musical people will be interested to learn that William Leggett, organist and choirmaster of Calvary Church, will enlarge his vocal class by accepting additional pupils possessing good natural voices. Mr. Leggett's years of training under G. B. Arnold, Mus. Doc., the famous organist and director of Winchester Cathedral, England, and the noted James Taylor, Mus. Bach., conductor of the Oxford Philharmonic Society and director of music at New College, Oxford, qualify him for an unquestioned position among the vocal teachers of this country. Few men in the musical profession have had as broad an education as Mr. Leggett, and his popularity is manifest in the busy life which is his.

Alberti.

Alberti will sail from Havana for New York within a week or so. His manager, Charles L. Young, has arranged an engagement for him at Toronto, Canada, early in November, after which he will be back in New York to appear at the Metropolitan Opera House, November 12, with Madame Nevada. His wife, Mme. Helene Noldi, who has been sharing his success in grand opera in Havana and the chief cities of the Mexican Republic, is returning to America with him.

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56 EAST 54th ST., NEW YORK.

THE MUSICAL COURIER.

PUBLISHED EVERY WEDNESDAY
—BY THE—

MUSICAL COURIER COMPANY.

(Incorporated under the laws of the State of New York.)

19 Union Square, New York.

TELEPHONE: { 2437 18th.
2438 18th.

Cable Address: "Pegujar," New York.

ESTABLISHED JANUARY, 1880.
No. 1023.

MARC A. BLUMENBERG - - - EDITOR-IN-CHIEF.

NEW YORK, WEDNESDAY, OCTOBER 25, 1899.

THE BERLIN, GERMANY, Branch Office of *The Musical Courier*, Linkstrasse 17, W., is in charge of Mr. Otto Floersheim.

Single copies for sale at the music store of Ed. Bote & G. Bock, Leipzigerstrasse 39, W.

All advertising business in Germany and Austria-Hungary must be done through our Berlin Branch Office, W. Linkstrasse 17, or through our Leipzig business office, Hainstrasse 31 Treppe C III.

THE LONDON, ENGLAND, Branch Office of *The Musical Courier*, 21 Princes Street, Cavendish Square, Oxford Circus, W., is in charge of Mr. Frank Vincent Atwater.

PARIS, FRANCE, *The Musical Courier*, The Marlboro, 14 Rue Taitbout, is in charge of Fannie Edgar Thomas. Single copies for sale at Brentano's, 37 Avenue de l'Opera; 37 Rue Marbeuf; Galignani Library, 224 Rue de Rivoli; Shakespeare Library, 75 Avenue des Champs Elysées.

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BROOKLYN OFFICE of *The Musical Courier* is at 128 State Street.

LONDON: Single copies, Principal London Publishers.

DRESDEN: Single copies for sale at H. Bock's, Pragerstrasse 12.

Subscription (including postage), invariably in advance: Yearly, \$5.00; Foreign, \$6.00; Single copies, Ten Cents.

All subscribers at present on the list constituting "The Musical Courier" subscribers during the last twenty years will receive the paper at the rate of \$4.00 a year as long as they continue. To all new subscribers the cost will be \$5.00 a year.

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Advertisements for the current week must be handed in by 5 P. M. on Monday.

All changes in advertisements must reach this office by Friday 5 P. M. preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.
Western News Company, Chicago, Western Distributing Agents.

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Published Every Saturday During the Year.

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THE Indianapolis May Music Festival Association has decided to resume its festivals, beginning next spring with a festival on an elaborate scale. Three or four days will be devoted to the events, with about six concerts in all.

THE *Sun* still seems puzzled over that awful Lipton pun. The latest claimant is a New Jersey paper, the *Passaic News*, and September 2 given as the date of publication. Please consult THE MUSICAL COURIER, August 30. That will settle the momentous question.

THE annual discussion over our bad theatre orchestras has bobbed up. It will bob down again. THE MUSICAL COURIER fifteen years ago attacked this nuisance, but as long as the public refuses to co-operate in its suppression the managers will do nothing. It might cost them \$20 a week more!

THE central western section of the United States, so far as its musical affairs pertain to this paper, is under the control and the sole supervision of Mrs. Florence French, of Chicago. This lady is not only the representative of the paper in Chicago, but also St. Louis, Milwaukee and Indianapolis and the whole section tributary to these cities. Mrs. French pays periodical visits to all the leading cities, and has representatives in most of them delegated to attend to the local musical matters that are worthy of notice in these columns. Mrs. French is doing wonderful work in behalf of the best music and musicians in the West.

THESE touching lines appeared in the *Minneapolis Journal*:

THE LITTLE DUTCH BAND.

The little Dutch band

Let go face and hand,

The air for a block was a-quiver,

While men far and near

Sought the salon de beer,

Or, despairing, leaped into the river.

Oom-pa-pa, oom-pa-pa, oom-pa-pa—boom,

Oom-pa-pa, pra-a-a, pra-a-a, oom-pa-pa—boom.

Yet, bad as it was, as it is, the band is better than the pestiferous Italian organ grinders. Their introduction of indecent dancing as an attraction to their hideous music may force them to retire. They might be replaced by German bands, even indifferent ones.

IT will not do for Messer Ricordi, of Milano, Lombardy, to dismiss THE MUSICAL COURIER editorial on music in Italy by sneering at American copyright or the American system or by calling THE MUSICAL COURIER pet names. Our editorial was a serious article on a serious subject—serious to the people of Italy—and was not abusive, not even cynical, and not personal, and as this is the greatest musical paper in the world, with a larger circulation on the continent of Europe than Messer Ricordi's paper, his personal reply to a diagnosis of music in Italy published in these columns for the benefit of Italian musicians carries no weight whatever. The Ricordi musical monopoly in Italy must cease if young Italy is to arouse itself and get before the modern world as its merits call for.

If this Ricordi personal monopoly is not broken down the best that is in music in Italy will die of dry rot. There is no opportunity for any composer in that land unless he first passes review before Ricordi; hence there are so many failures, hence such a labyrinth of intrigue, hence such useless expenditure of force as was exhausted in the effort to make of Perosi a second Wagner—a foolish theory that could have emanated only in the mind of a publisher who lives in an atmosphere of sycophancy and who rarely hears the truth, because, as is even now betrayed in this instance, the truth is rejected. We

stated originally that it is probable that Ricordi will not be able to understand the situation, and if he could understand it there might be some salvation for Italy. We see he is too dense to appreciate where his great strength could be found. He misses the mark. That much, at least, our editorial has produced, namely, the evidence that Ricordi is not the man who is to save musical Italy. Such being the case, there is no necessity to waste any more time or space upon him.

IT is bad to mix up in politics or Dreyfus discussions. The *London Daily News* prints the following:

"Dr. Edvard Grieg appears to have wounded the susceptibilities of the French public, and his new cantata, 'Peace,' written expressly for the Paris Exhibition next year, will probably be heard instead elsewhere. It seems that in reply to an invitation from M. Colonne to conduct a concert this winter at Le Châtelet, Dr. Grieg wrote from Aulestadt, near Christiania:

DEAR MASTER—In thanking you very much for your amiable invitation, I regret to tell you that, after the result of the Dreyfus trial, I cannot decide to come to France. Like all foreigners, I am indignant to see the manner in which justice is treated in your country, and I find it impossible to enter into any relations with the French public.

"Unfortunately Grieg published the letter, and called forth a very dignified reply from M. Colonne, who, admitting that sometimes political and religious passions were strong, although they were merely passing crises, expressed an opinion that in less hasty moments Grieg would regret his epistle."

DITTERS VON DITTERSDORF.

ON October 1, 1799, died Karl Ditters von Dittersdorf. Who was Karl Ditters von Dittersdorf that memorial celebrations of the centenary of his death should be held? For the last quarter of the past century and the first quarter of this he was regarded as one of the first composers in the comic style of German music. His life, like that of Haydn and Mozart, presents a remarkable contrast to that of the artist of to-day, especially in his relations with the great nobles and prelates of the German Empire. Karl Ditters at twelve years of age had acquired some renown as a violinist, and became a page in the household of the Prince of Hildburghausen.

This noble gave him a careful musical education and procured him a place in the Court Orchestra at Vienna. There he made the acquaintance of Gluck and Metastasio, and after a tour with Gluck in Italy, became capellmeister (in succession to Michael Haydn) to the Prince Bishop of Grosswardein. This prelate had a little private theatre, at which Ditters' first work was performed. While here he worked industriously, composing chamber music, oratorios, &c. One of the things he wrote was a comic opera named "Amore in Musica." Prince bishops in those days were more princes than bishops, and, like that most illustrious member of the hierarchy, the Cardinal de Rohan, did not disdain to do homage to Venus as well as to the emaciated saints of Christianity. But the Empress Maria Theresia was a pious lady and—was it with a premonition of the woes to be brought on her house by the aforesaid Cardinal?—sternly rebuked the right revered impresario and made him disband his orchestra and drop his "Amore in Musica" and everything else. But there were other Prince Bishops besides His Excellency of Grosswardein, and Ditters took refuge at the court of the Prince Bishop of Breslau. This magnificent prince made the composer Ranger of the Forest of Neisse and Freiwaldau, and procured for him the Papal Order of the Golden Spur and a patent of nobility of the Holy Roman Empire.

What are red ribbons of the Legion of Honor or membership in the V. O. to dignities like these?

Where are the glories of Maurice Grau and Jean de Reszké compared to those of Karl Ditters von Dittersdorf? Happy Karl, for his right reverend patron had a little theatre. He, too, like his colleague of Grosswardein, had fallen into disgrace for "Amore in Musica" and elsewhere and had been exiled to Johannisberg, where he was supposed to live in disgrace. Disgrace at Johannisberg must be very near to Paradise if the exile worships Bacchus. To beguile the prelate's grief the noble composer wrote a comic opera called "The American Traveler." What sort of work could "The American Traveler" have been in the year of grace 1773? Is the scene laid in North or South America? Probably in South America, where Voltaire's "Candide," if we remember aright, met some adventures.

We do not believe that even a noble composer of a prince bishop in disgrace could have imagined, like Verdi's librettist, the existence of a Duke of Boston in a masked ball at the capital of the English colony of Massachusetts. However it may be, "The American Traveler" had terrible influence on poor Dittersdorf; he became reminiscent of his early "Amore in Musica," fell in love with his soprano, married her and went to live with her in the Imperial City. There he wrote oratorios and comic operas (an ingenious combination of what is befitting a Prince of Johannisberg and a Bishop of Breslau) till his patron died and left him the sum of 500 gulden. Poor Dittersdorf now came down in the world, and was saved from starvation by a mere count, Von Stillfried, in whose house he died. Ditters was a most prolific composer. He wrote twenty-eight operas, numberless cantatas and oratorios, fifteen orchestral symphonies on Ovid's "Metamorphoses" (the foreshadowing of program music), and countless sonatas and the like. Of all his works, once so popular not only in Germany, but in Italy, one only is ever heard of. This is "Doctor und Apoteker" (1786), which was performed twice in the year 1894, once at Stettin and once at Düsseldorf.

WAGNER AND NIETZSCHE.

AN article in the London *Musical Courier* contains this account of the final falling out of Nietzsche and Wagner:

Meanwhile misunderstandings were to the fore. Wagner recognized the admiration and the good services of the faithful upholder, and counted upon his powerful aid in the coming battle. But Nietzsche had grown strange. Under the plea of his state of health and of urgent work, he neglected letter writing and staved off invitations. But, behold! one fine day he put in an appearance with a work of Brahms in his hand, which he wanted Wagner to interpret. The latter himself described to Madame Foerster (Nietzsche's sister) the scene that followed: "Your brother had set on the piano his red roll of music, and every time I entered the drawing room that object, staring red, struck my sight and wrought a spell over me, just as a red rag exasperates a bull. I guessed right well that Nietzsche meant to insinuate: 'Look you! there indeed is something good!' and one evening I had an outburst—and what an outburst!" "And what did my brother say?" asked Madame Foerster. "Nothing. He blushed, and looked at me with great dignity. I would give a hundred thousand marks to possess Nietzsche's bearing—ever distinguished and always dignified! Ah! that it is which helps one on to make one's way in the world!"

Always Wagner versus Brahms! Why is this? The pair were born in Germany, both composed, yet they might have been born on different planets for all their mutual sympathies. Brahms despised theatrical music, and in Brahms Wagner recognized his old foe the classicist. That is all there is to it.

"THE CHORD."

WHEN we wrote last week of the paucity of good musical journals in Europe we did not, of course, allude to *The Chord*, for that publication is a quarterly, and while its topics are timely, it is in no sense devoted to musical tittle-tattle or is it controlled by any music publisher. *The Chord* has now put forth two numbers, two bound volumes, that contain articles worth keeping, worth re-reading. Its illustrations are most artistic, its contributors strong men of music, like Runciman, Blackburn, Ernst Newman and Edward A. Baughan, and its letterpress from the youngest of London publishers, "The Sign of the Unicorn." For example, there is in the May number a critical article on the orchestra and its degeneration, by John F. Runciman, and in the September number a constructive article on the orchestra and its regeneration. Not everyone may point out evils and their remedy so forcibly, so admirably as does this fearless writer. Then Mr. Newman holds forth on the prose of Berlioz, finding strange analogies in his music for its intense and overlaid style. Mr. Baughan makes a sensible plea for the symphonic form; Mr. Scott talks about Brahms in familiar accents, and Mr. Blackburn has his say on the London opera season. Alfred Bruneau and "Israfil" also contribute, the latter a paper on Tchaikowsky. Altogether the two numbers of *The Chord* promise well. The editorial policy is sound, and there is a disposition to gird at the old-time English Achilles who sulk in their critical tents. It is time.

OPERA HERE AND ELSEWHERE.

THE lately published balance sheet of the opera enterprise at Covent Garden has excited much attention in France. The *Menestrel* sighs when it reads that the shareholders have received 30 per cent. annually for three years, so that next year their whole capital will have been repaid, plus 20 per cent. Well, indeed, may our French contemporary style this a remarkable result, and ask how can the opera management at New York and London pay such enormous dividends. Our saccharine and oleaginous syndicates are not in it with such an opera company, and Rockefeller and Havemeyer must regret that they have not gone into the business with Maurice Grau. The great opera houses of Austria and Germany, in spite of their subventions, always close the season with a deficit. And yet they do not pay De Reszkés and other stars male and female, a tithe of what Mr. Grau pays or is suffered to pay to his artists. The explanation, according to *Le Menestrel*, is very simple. Maurice Grau runs his show on commercial principles. He knows his public, he gives them operas that they like, without bothering his patrons with such silly things as novelties, and he exhibits the artists that these intelligent patrons of commercial instincts like to see. Art, of course, does not enter into the question of opera management when Mr. Grau is on deck. The orchestra may be bad, the scenery disgraceful, the chorus untrained, but what care the American and English public for that? They want their stars and they get them. If they cried for the moon Maurice would engage her, regardless of expense, and would fill every seat in the house for the whole season of Mlle. Luna's appearance.

How comes it, however, that the subventioned operas of Europe never show a dividend and annually show a loss? They talk about art; sometimes about art for art's sake. Now, to the credit of Mr. Grau be it said he never talks of "art for art's sake." He just speaks like Barnum. That immortal proprietor of the greatest show on earth said: "Here is Jumbo, the biggest elephant in the world, or there is the bearded lady, with the longest beard on two continents. They are imported expressly for America, regardless of expense. The expense was

enormous, therefore they are the greatest things in the world." The great Barnum never added that Jumbo had been kicked out of a European zoo, after an inglorious career, or that the bearded lady based her fame on reclame. So, Mr. Grau cries: "Here is the greatest tenor of the world; he costs \$1,200 a night, therefore he is the greatest." He suppresses the fact that his tenor never sang in any great European theatre, and that the leading opera houses in Europe do not want him at any price. It is, we repeat, to Mr. Grau's credit that he makes no pretenses.

Why, however, do the subsidized houses of Europe, to repeat ourselves, show only deficits? They do talk about art, they do not pay enormous salaries, they produce novelties. Yet they only succeed in making deficits, and the public do not pay. The reason again is very simple: that in the "direction of theatres subsidized by a court considerations prevail which have nothing to do with art or with the dispositions of the public." We quote this paragraph from *Le Menestrel*, but the same considerations have force in the Paris opera house. All these establishments are run for the benefit or pleasure of the powers that be, the court and its hangers on, or the minister of fine arts and his hangers on. And thereby hangs a score of tales, which, as we are not compiling a new series of contes drolatiques, we need not recount. We prefer Mr. Grau's frankly commercial methods. Some day the public will demand something more than stars for their money. They may demand new work—a work by an American composer always excepted; they may demand something like an ensemble, a well balanced company, something that will approximate to Wagner's ideal of a union of music, acting and spectacle. So mote it be!

ENTR'ACTE MUSIC

AS usual at the commencement of the theatrical season, there is a renewed discussion of the old, old subject—music between the acts.

The discussion does not criticise Liszt's "Kein Zwischenact musik mehr" or base any arguments on the fact that the Comédie Française dispenses with it. It rages on the topic, "What kind of entr'acte music ought theatres to give?" One correspondent of a daily paper indites an indignant epistle denouncing some theatrical orchestra that afflicted him with classical music. Perhaps he considers everything beyond a medley of national airs or some rag-time pieces as classical. Certainly he deserves the sympathy and support of all theatre-goers if he objects to played-out Suppé overtures and antiquated waltzes by Lanner or Waldeufel—two styles of entr'acte music of which the world has been sick for years and which ought to go once and forever. And with them let the rag-time effusions and the faked-up medleys go to the limbo of vanities. There is, however, little chance of any reform so long as we find a manager writing, "It is better to give the public what the great majority demands than to cater to the minority agreeably." This is not the principle on which a manager of a theatre goes when he is thinking of his dramas.

He then tries not merely to please the minority, but to please all, and it is not too much to ask that he should induce his musical director to please us all agreeably. Some enthusiasts want the 'tween act music to have some connection, near or remote, with the piece presented on the other side of the footlights. But this is a counsel of perfection, and we need not expect Beethoven to give us "Egmont" music for our favorite plays. We have, however, a right to expect music not utterly commonplace or desperately vulgar. There are lots of pieces besides rag-time and medleys which are not worn to death and which would please us all agreeably. All that is needed to effect a reform is for the musical director to exercise some taste and draw up programs

that are neither stupid nor affected. The present condition of music in our theatres, with one or two exceptions, is simply a disgrace to the stage and an insult to the audience.

COMIC OPERA.

AMERICA has been described as a land of liberty, dollars and comic opera. It is certainly not the latter, for never has light opera taken on such strange, vulgar shapes as in this country. The form is a charming one, eminently calculated to please, to beguile a tedious hour. The French are the past masters in this art of serving up sparkling music with witty librettos. But all that now is changed. Comic opera is a mess, a stew of vulgarity and dullness. Some nimble legged, hoarse voiced comedian, or some tenth-rate soprano, gets measured for a part as they would their boots. A silly libretto built up from the refuse of discarded Italian opera is set to a series of marches, valse and noisy choruses. This music is for the most part plagiarized—to put it politely. Then the daily papers begin a running fire of comment. These wretched singers and huckstering comedians are taken seriously, and they finally swell into the mental condition known as megalomania; they take themselves to be artists and strut and swear like the real article. Grand opera singers are eaten up with egotism, but for the simon pure article commend us to comic opera brawlers and clowns.

And the public goes, serenely, believing this noise and imbecile clatter is *so* French, *so* chic. As for the composers—Heaven save the mark!—the men who compile the tunes for this public, and who also take themselves seriously, we may only watch and wonder. Confidentially they tell you that their *finale* to the second act is great, great! But when they make money they will turn again to serious art, and sometimes they do—with what results! The man who degrades his talent in concocting vile tunes for the comic opera stage ends where he deserves to end—a comic opera composer. All talk about it being a *genre*, a style of itself is rot. There is operetta, but we seldom get it in America.

PIANO OR SPINET.

IT has always been thought Mozart made use for his compositions of a spinet or harpsichord, and a well-known engraving, representing him and his sister playing on the latter instrument, has spread this opinion far and wide. Rubinstein, however, declared that the orchestration of the concertos written for the piano proved that he knew the piano with the mechanism of our modern instruments. All doubt on the subject has been dissipated by the publication of the inventory of Mozart's property at his death. This document mentions a "forte piano with pedal," valued at 30 florins, and a "billiard table covered with green cloth," worth 60 florins. The words "forte piano" in Germany was then used to designate the instruments constructed by Silvermann. It was only in the nineteenth century that the Germans began to use the term piano-forte, which is now quite out of use in Germany, being replaced by the word klavier. Silvermann began to make pianos in 1726, and his instruments must have been known in the various royal and princely courts at which Mozart appeared as an infant prodigy. At least Frederick the Great had a magnificent one, on which J. S. Bach played on his visit to Berlin.

THE death is announced from Vienna of Dr. Theodore Paschmann. This professor of medicine, about a quarter of a century ago, wrote a pamphlet to prove that Richard Wagner was a madman and ought to be confined in an asylum. The madman, however, occupies a bigger place in history than the learned professor.



THE MAZURKAS.

II.

THE F sharp Mazurka of op. 6 begins with the characteristic triplet that plays such a role in the dance. Here we find a Chopin fuller fledged than in the nocturnes and variations, probably because of the form. This first Mazurka, first in publication, is melodious, slightly mournful and has a delightful freshness. The third section with the *appoggiaturas* realizes a vivid vision of country couples dancing determinedly. Who plays No. 2 of this set? It, too, has the "native wood note wild," with its dominant pedal bass, its slight twang and its sweet-sad melody in C sharp minor. There is hearty delight in the major, and how natural it seems! No. 3 in E is still on the village green, and the boys and girls are romping in the dance. There is a drone bass—a favorite device of Chopin—and one hears the chatter of the gossips, the bustle of a rural festival. The harmonization is rich, the rhythmic life vital. But in the one in E flat minor a different note is sounded. The harmonies are closer and there is sorrow abroad. The incessant circling around one idea, as if obsessed by fixed grief, is used here for the first, but not for the last time, by the composer.

Op. 7 attracted attention to Chopin. It was the set that drew down the thunders of Rellstab, who wrote: "If Mr. Chopin had shown this composition to a master the latter would, it is to be hoped, have torn it and thrown it at his feet, which we hereby do symbolically." Criticism had its amenities in 1833. In a later number of the *Iris*, in which a caustic notice appeared of the studies, op. 10, Rellstab printed a letter, signed Chopin, the authenticity of which is extremely doubtful. In it Chopin is made to call the critic "really a very bad man." Niecks demonstrates that the Polish pianist was not the writer. It reads like the effusion of some indignant, well meaning female friend.

The B flat major Mazurka which opens op. 7 is the best known of these dances. It deserves to be, in a popular sense. There is an expansive swing, a *laissez-aller* to this piece, with its air of elegance, that are very alluring. The *rubato* flourishes, and at the close we hear the footing of the peasant. A jolly, reckless composition that makes one happy to be alive and dancing. The next, which begins in A minor, is as if one danced upon one's grave. The change to major does not deceive; it is too heavy hearted. No. 3, in F minor, brings us back to earth with its energetic pronouncement at the start. The triplet that sets off the phrase has great significance. The bass is guitar-like in its snapping resolution. The section that begins on the dominant of D flat is full of vigor and imagination. The left hand is given a solo. This Mazurka has the true ring.

The one that follows, in A flat, is a sequence of mood. Its assertiveness soon melts into tenderer hues, and in an episode in A we find much to ponder. No. 5, in C, consists of three lines. It is a sort of *coda* to the opus and full of the echoes of lusty happiness. A silhouette, but with a marked profile.

Op. 17, No. 1, in B flat, is bold, chivalric, and we fancy we hear the sabre of the warrior. The peasant has vanished or else gazes through the

open window while his master goes through the paces of a courtier dance. We encounter sequential chords of the seventh, and their use, rhythmically framed as they are, gives a line of sternness to the dance. Niecks thinks that the second Mazurka might be called "The Request," it is so pathetic, playful and persuasive. It is in E minor and has a plaintive, appealing quality. The G major part is very pretty. In the last lines the passion mounts, but is never shrill. Kullak notes that in the fifth and sixth bars there is no slur in certain editions. Klindworth employs it, but marks the *B sforzando*. A slur on two notes of the same pitch with Chopin does not always mean a tie. The A flat Mazurka, No. 3, is pessimistic, threatening and irritable. Even in the key of E major it is a relentless sort of humor. The return does not mend matters. A dark page. The fourth, in A minor, is called by Szulc the "Little Jew." Szulc, who wrote anecdotes of Chopin and collected them with the title of "Fryderyk Szopen," told the story to Kleczynski. It is this:

"Chopin did not care for program music, though more than one of his compositions, full of expression and character, may be included under that name. Who does not know the A minor Mazurka of op. 17, dedicated to Lena Freppa? It was already known in our country as the 'Little Jew' before the departure of our artist abroad. It is one of the works of Chopin which are characterized by distinct humor. A Jew in slippers and a long robe comes out of his inn, and seeing an unfortunate peasant, who had just been his customer, intoxicated, tumbling about the road and uttering complaints, exclaims from his threshold, 'What is this?' Then, as if by way of contrast to this scene, the gay wedding party of a rich burgher comes along on its way from church, with shouts of various kinds, accompanied in a lively manner by violins and bagpipes. The train passes by, the tipsy peasant renews his complaints—the complaints of a man who had tried to drown his misery in the glass. The Jew returns indoors, shaking his head and again asking, 'What was this?'"

The story strikes one as being both childish and commonplace. The Mazurka is rather doleful and there is a little triplet of interrogation standing sentinel at the fourth bar. It is also the last phrase. But what of that? I, too, can build you a program as lofty or lowly as you please, but it will not be Chopin's. Niecks, for example, finds this very dance bleak and joyless, of intimate emotional experience, and with "jarring tones that strike in and pitilessly wake the dreamer." So there is no predicating the content of music except in a general way. The mood key may be struck, but in Chopin's case by no means infallible. If I write with confidence it is that begot of despair, for I know full well that my version of the story will not be yours. The A minor Mazurka for me is full of hectic despair, whatever that may mean, and its serpentine chromatics and apparently suspended close—on the chord of the sixth—gives an impression of morbid irresolution modulating into a sort of desperate gayety. Its tonality accounts for the moods evoked, being indeterminate and restless.

Op. 24 begins with the G minor Mazurka, a favorite because of its comparative freedom from technical difficulties. Although in the minor mode there is mental strength in the piece, with its exotic scale of the augmented second. The trio is hearty. In the next, in C, we find, besides the curious content, a mixture of tonalities—Lydian and mediæval church modes. The trio is Occidental. The entire piece leaves one a vague impression of discontent. The refrain recalls to us the Russian bargemen's songs utilized at various times by Tchaikowsky. Klindworth uses variants. There is also some editorial differences in the metronomic markings, Mikuli being, according to Kullak, too slow. Mention has not been made, as in the studies and

preludes, of the *tempi* of the Mazurkas. These compositions are so capricious, so varied, that Chopin, I am sure, did not play any one of them twice alike. They are creatures of moods, melodic air plants, swinging to the rhythms of any vagrant breeze. The metronome is for the student, but metronome and *rubato* are, as De Lenz would have said, mutually exclusive.

The third Mazurka of op. 24 is in A flat. It is pleasing, not deep, a real dance, with an ornamental coda. But the next! Ah! here is a gem, a beautiful and exquisitely colored poem! In B flat minor, it puts out prehensile filaments that entwine us and draw us into the centre of a wondrous melody, laden with rich odors—odors that almost intoxicate. The figuration is tropical, and when the major is reached and those glancing thirty-seconds so coyly assail us we realize the seductive charm of Chopin. The *reprise* is still more festooned, and it is almost a relief when the little, tender unison begins with its positive chord assertions closing the period. Then follows a fascinating, cadenced step, with lights and shades, sweet melancholy driving before it joy and being itself routed, until the announcement of the first theme and the dying away of the dance, dancers and the solid globe itself, as if earth had committed suicide at the loss of the sun. The last two bars could have been written only by Chopin. They are ineffable sighs.

And now the chorus of praise begins to mount in burning octaves. The C minor Mazurka, op. 30, is another of those wonderful, heartfelt melodies of the master. What can I say of the deepening of feeling at the *con anima*? It stabs with its pathos. Here is the poet Chopin, the poet who, with Burns, interprets the simple strains of the folk, who blinds us with color and rich romanticism like Keats and lifts us Shelley-wise to transcendental azure! And his only apparatus a keyboard. As Schumann wrote: "Chopin did not make his appearance by an orchestral army, as a great genius is accustomed to do; he only possesses a small cohort, but every soul belongs to him to the last hero."

Eight lines is this dance, yet its meanings are almost endless. No. 2, in B minor, is called "The Cuckoo" by Kleczynski. It is sprightly and with the lilt, notwithstanding its subtle progressions, of Mazovia in it. No. 3 is all animation, brightness and a determination to stay out the dance. It is in D flat. The alternate major-minor of the theme is truly Polish. The graceful trio and canorous brilliancy of this dance make it a favored number. De Pachmann plays it with an irresistible swing, an abandon that is breath-taking. The ending is epigrammatic. It comes so suddenly upon us, our cortical cells peeling with the minor, that its very abruptness is witty. One can see Chopin making a mocking *moué* as he wrote it. Tchaikowsky borrowed the effect for the conclusion of the "Chinoise" in a miniature orchestral suite of his. The fourth of this opus is in C sharp minor. Again I feel like letting loose the dogs of enthusiasm. The sharp rhythms, solid build of this ample work give it a massive character. It is one of the big Mazurkas, and the ending, raw as it is—consecutive, barefaced fifths and sevenths—compasses its intended meaning.

Op. 33 is a popular set. It begins with one in G sharp minor, which is curt and rather depressing. The relief in B major is less real than it seems—on paper. It is a moody, withal tender-hearted Mazurka. No. 2, in D, is bustling, graceful and full of unrestrained vitality. Bright and not particularly deep, it was successfully arranged for voice by Viardot-Garcia. The third of the opus, in C, is the one described by De Lenz as almost precipitating a violent row between Chopin and Meyerbeer. He christened it the "Epitaph of the Idea."

"Two-four," said Meyerbeer, after De Lenz played it. "Three-four," answered Chopin, flushing angrily. "Let me have it for a ballet in my

new opera and I'll show you," retorted Meyerbeer. "It's three-four," almost screamed Chopin, and played it himself. De Lenz says they parted coolly, each holding to his opinion. Later, in St. Petersburg, Meyerbeer met the gossip and told him that he loved Chopin. "I know no pianist, no composer for the piano like him." Meyerbeer was wrong. Though Chopin slurs the last beat, it is nevertheless there. This Mazurka is only four lines long and is charming, as charming as the brief specimen in the Preludes. The next Mazurka is another famous warhorse. In B minor, it is full of veiled coquetties, hazardous mood transitions, growling recitatives and smothered plaints. The continual return to the theme gives rise to all manner of fanciful programs. One of the most characteristic is by the Polish poet Zelenski, who, so Kleczynski relates, wrote a humorous poem on the Mazurka. For him it is a domestic comedy in which a drunken peasant and his much abused wife



RAFAEL JOSEFFY.
At the age of 16.

enact a little scene. Returning home the worse for wear he sings "Oj ta dana"—"Oh dear me"—and rumbles in the bass in the figure that answers the treble. His wife reproaching him, he strikes her. Here we are in B flat. She laments her fate in B major. Then her husband shouts: "Be quiet old vixen." This is given in the octaves, a genuine dialogue, the wife tartly answering: "Shan't be quiet." The gruff grumbling in the bass is heard, an imitation of the above, when suddenly the man cries out, the last eight bars of the composition: "Kitty, Kitty come—do come here, I forgive you," which is decidedly masculine in its magnanimity. If one does not care for the rather coarse realism of this reading, Kleczynski offers the poem of Ujejeski, called "The Dragon." A soldier flatters a girl at the inn. She flies from him, and her lover, believing she has deceived him, despairingly drowns himself. The ending, with its "Ring, ring, ring the bell there! Horses carry me to the depths," has more poetic contour than the other. Without grafting any libretto on it, this Mazurka is a beautiful tone-piece in itself. Its theme is delicately mournful and the subject, in B major, simply entrancing in its broad, flowing melody.

In C sharp minor, op. 41, is a Mazurka that is beloved. Its scale is exotic, its rhythm convincing, its tune a little saddened by life, but courage never fails. This theme sounds persistently—in the middle voices, in the bass and at the close—in full harmonies, unisons, giving it a startling effect. Octaves take it up in profile until it vanishes. It is the very apotheosis of rhythm. No. 2, in E minor, is not very resolute in heart. It was composed, so Niecks avers, at Palma, when Chopin's health fully accounts for the depressed character of the piece. It is sad to the point of

tears. Of op. 41 he wrote to Fontana from Nohant in 1839, "You know I have four new Mazurkas, one from Palma, in E minor; three from here, in B major, A flat major and C sharp minor. They seem to me pretty, as the youngest children usually do when the parents grow old." No. 3 is a vigorous, sonorous dance. No. 4, over which the editors deviate on the serious matter of text, in A flat, is for the concert room, and is allied to several of his gracious Valses. It is playful and decorative, but not profound in feeling.

Op. 50, in G major, is healthy and vivacious. Good humor predominates. Kullak notes that in some editions it closes *pianissimo*, which seems a little out of drawing. No. 2 is charming. In A flat, it is a perfect specimen of the aristocratic Mazurka. The D flat Trio, the answering episode in B flat minor, and the grace of the return make this one to be studied and treasured. De Lenz finds Bachian influences in the following, in C sharp minor: "It begins as though written for the organ, and ends in an exclusive salon; it does him credit and is worked out more fully than the others. Chopin was much pleased when I told him that in the construction of this Mazurka the passage from E major to F major was the same as that in the Agatha aria in 'Freischütz.'" De Lenz refers to the opening Bach-like mutations. The texture of this dance is closer and finer spun than any we have encountered. Perhaps spontaneity is impaired *mais que voulez vous?* Chopin was bound to develop, and his Mazurkas, fragile and constricted as is the form, were sure to show a like record of spiritual and intellectual growth.

Op. 56, in B major, is elaborate, even in its beginning. There is decoration in the *ritornelle* in E flat and feels the absence of a compensating emotion, despite the display of contrapuntal skill. Very virtuoso-like, but not so intimate as some of the others. Karasowski selects No. 2 in C as an illustration. "It is as though the composer had sought for the moment to divert himself with narcotic intoxication only to fall back the more deeply into his original gloom." There is the peasant in the first bars in C, but the A minor and what follows soon disturb the air of *bonhomie*. Theoretical ease is in the imitative passages. Chopin is now master of his tools. The third Mazurka of op. 56 is in C minor. It is quite long and does not give the impression of a whole. With the exception of a short break in B major, it is composed with the head, not the heart, nor yet the heels.

Not unlike in its sturdy affirmation is the next Mazurka, in A minor, op. 59, to the one in C sharp minor, op. 41. That Chopin did not repeat himself is an artistic miracle. A subtle turn takes us off the familiar road to some strange glade, wherein the flowers are rare in scent and odor. This Mazurka, like the one that follows, has a dim resemblance to others, yet there is always a novel point of departure, a fresh harmony, a sudden melody or an unexpected ending. Hadow, for example, thinks the A flat of this opus the most beautiful of them all. In it he finds legitimately used the repetition in various shapes of a single phrase. To me this Mazurka seems but an amplification, an elaboration of the lovely one in the same key, op. 50, No. 2. The double sixths and more complicated phraseology do not render the later superior to the early Mazurka, yet there is no gainsaying the fact that this is a noble composition. But the next, in F sharp minor, despite its rather saturnine gaze, is stronger in interest, if not workmanship. For instance, while it lacks Niecks' *beautés sauvages*, is it not far loftier in conception and execution than op. 6, in F sharp minor? The inevitable triplet appears in the third bar, and is a hero throughout. Oh, here is charm for you! Read the close of the section in F sharp major. Joseffy plays this Mazurka magically. In the major it ends, the triplet fading away at last, a mere shadow, a turn on D sharp—but victor to the last. Chopin is at the

summit of his invention. Time and tune, that wait for no man, are now his bond slaves. Pathos, delicacy, boldness, a measured melancholy and the art of euphonious presentment of all these, and many more factors, stamp this Mazurka as a masterpiece.

Niecks believes there is a return of the early freshness and poetry in the last three Mazurkas, op. 63. "They are, indeed, teeming with interesting matter," he writes. "Looked at from the musician's point of view, how much do we not see novel and strange, beautiful and fascinating withal? Sharp dissonances, chromatic passing notes, suspensions and anticipations, displacement of accent, progressions of perfect fifths—the horror of schoolmen—sudden turns and unexpected digressions that are so unaccountable, so out of the line of logical sequence, that one's following the composer is beset with difficulties. But all this is a means to an end, the expression of an individuality with its intimate experiences. The emotional content of many of these trifles—trifles if considered only by their size—is really stupendous." Spoken like a brave man and not a pedant!

Full of vitality is the first number of op. 63. In B major, it is sufficiently various in figuration and rhythmical life to single it from its fellows. The next, in F minor, has a more elegiac ring. Brief and not difficult of matter or manner is this dance. Of winning beauty is the third, in C sharp minor—surely a pendant to the C sharp minor Valse. I defy anyone to withstand the pleading, eloquent voice of this Mazurka. Slender in technical configuration, it yet impressed Louis Ehlert so much that he was impelled to write: "A more perfect canon in the octave could not have been written by one who had grown gray in the learned arts."

The four Mazurkas, published posthumously in 1855, that comprise op. 67 were composed by Chopin at various dates. To the first, in G, Klindworth affixes 1849 as the year of composition. Niecks gives a much earlier date, 1835. I fancy the latter is correct, as the piece sounds like one of Chopin's more youthful efforts. It is jolly and rather superficial. The next, in G minor, is familiar. It is very pretty, and its date is set down by Niecks as 1849, while Klindworth gives 1835. Here again Niecks is correct, although I suspect that Klindworth got his figures accidentally transposed. No. 3, in C, was composed in 1835. On this both biographer and editor agree. It is certainly an early effusion of no great value, although a good dancing tune. No. 4 of this opus, in A minor, composed in 1846, is more mature, but is nowise remarkable.

Op. 68, the second of the Fontana set, was composed in 1830. The first, in C, is commonplace; the one in A minor, composed in 1827, is much better, it is lighter and well made; the third, in F major, 1830, weak and trivial, and the fourth, in F minor, 1849, interesting because it is said by Julius Fontana to be Chopin's last composition. He put it on paper a short time before his death, but was too ill to try it at the piano. It is certainly morbid in its sick insistence in phrase repetition, close harmonies and wild departure—in A—from the first figure. But it completes the gloomy and sardonic loop, and we wish, after playing this veritable song of the tomb, that we had parted from Chopin in health, not disease. This page is full of the premonitions of decay. Too weak and faltering to be febrile, Chopin is here a debile, prematurely exhausted young man. There are a few accents of a forced gaiety, but they are swallowed up in the

mists of dissolution—the dissolution of one of the most sensitive brains ever wrought by nature. Here we may echo, without any savor of Liszt's condescension or De Lenz's irony: "*Pauvre Frédéric!*"

Klindworth and Kullak have different ideas where this Mazurka should end. Both are correct. Kullak, Klindworth and Mikuli include in their editions two Mazurkas in A minor. Neither is impressive. One, the date of composition unknown, is dedicated to *son ami* Emile Gaillard; the other first appeared in a musical publication of Schott's about 1842 or 1843—according to Niecks. Of the two I prefer the former. It abounds in octaves and ends with a long trill. There is in the Klindworth edition a Mazurka, the last in the set, in the key of F sharp. It is so un-Chopinish and artificial that the doubts of the pianist Mr. Ernst Pauer were aroused as to its authenticity. On inquiry—Niecks quotes from the London monthly *Musical Record*, July 1, 1882—Mr. Pauer discovered that the piece was identical with a Mazurka by Charles Mayer. Jothard, being the publisher of the alleged Chopin Mazurka, declared he bought the manuscript from a Polish countess—possibly one of the fifty in whose arms Chopin died—and that the lady parted with Chopin's autograph only because of her dire poverty. It is, of course, a clear case of forgery. Why it is included in the Klindworth edition—in every other respect a model one—I cannot comprehend.

Of the four early Mazurkas, in G major and B flat major—composed in 1825, D major, in 1829-30, the same remodeled in 1832, and C major of 1833—the latter is the most characteristic. The G major one is of slight worth. As Niecks remarks, it contains an harmonic error. The one in B flat starts out with a phrase that recalls the A minor Mazurka, numbered 45 in the Breitkopf & Härtel edition. This B flat Mazurka, early as it was composed, is nevertheless pretty. There are breadth and decision in the C major Mazurka. The *umarbeitung* of the D major Mazurka improves it. The trio is lifted an octave and the doubling of notes throughout gives more weight and richness.

"In the minor key laughs and cries, dances and mourns the Slav," says Dr. J. Schucht in his monograph on Chopin. Chopin here reveals not only his nationality, but his own fascinating and enigmatic individuality. Within the tremulous spaces of this immature dance is enacted the play of a human soul—a soul which voices the sorrow and revolt of a dying race, of a dying poet. They are epigrammatic, fluctuating and tender, these Mazurkas, and some of them have a soft, melancholy light, as if shining through alabaster; true corpse lights leading to a morass of doubt and terror. But a fantastic, dishevelled, debonair spirit is the guide, and with him we abandon ourselves to these precise and vertiginous dances.

A Mills Success.

"An Arabian Romance," bolero, by G. J. Couchois, has been recently issued by this enterprising firm, and is claiming the attention of singers generally. Among those especially interested is the well-known baritone, Emilio de Gogorza, who is to sing it this season. It is the composer's op. 99, and is a most characteristic piece, in the key of C minor-major. After the opening three pages of bolero we have four pages of "serenade," in E flat, followed by the finale, a bolero as before. The whole thing is full of local color, vim and effective variety, and is recommended to singers in full confidence.

Chas. L. Young has made an engagement for Miss Natalie Dunn, coloratura soprano, to sing with the Haydn Society at Orange, N. J., in December.

MUSIC GOSSIP OF GOTHAM.

NEW YORK, October 23, 1890.

REGINALD BARRETT, of Saint Thomas' Church, Mamaroneck, N. Y., is winning for himself a prominent place in musical matters, and especially as organist and choirmaster. The beautiful church, so picturesque in its location and surroundings, upon a knoll, with well kept lawns, the guild house and parsonage all together, was last Thursday evening the scene of the annual "Harvest Home Festival." Before the service the chimes rang forth cheerily, and a large congregation gathered to hear the service. The church was handsomely decorated with all imaginable garden and farm products, and as there are no supporting and interfering pillars, the acoustics are perfection.

The thirty singers, boys, young women and men, united in a thoroughly satisfactory service, the chanting well together, the anthems moving briskly, the hymns pouring forth a veritable volume of sound. Spohr's cantata, "God, Thou Art Great," was the chief number of the evening, and the difficult work was indeed well done, Miss Fairchild and H. J. Warren singing solo and duet with good effect. Mr. Barrett played the Guilmant Finale from the first Sonata and the "Hallelujah Chorus" as special organ numbers, and showed in these the superior organist and tasteful musician.

A large sized vote of thanks and gratitude is due the rector, Rev. Frank F. German, for his sonorous voice and perfectly true intonation on G, I believe.

The concert arranged by Auguste Schiller-Nieper, assisted by Miss Florence Stevens, at East Orange, N. J., last Thursday evening was both socially and artistically a great success.

Mrs. Schiller-Nieper is well and favorably known hereabouts, she having sung much in former years, traveling with concert companies more recently. Her solo number was the Bemberg "Waltz Song," and to the vigorous encore she added "Still wie die Nacht." Not long since the Paris correspondent of THE MUSICAL COURIER wrote: "Where is Augusta Schiller, with her exquisite moving voice, and why do we not hear about her? There was one of the few appealing voices, and how she could sing German songs! Once in a while I catch a stray souvenir or echo of her quality in a voice here, like a flake out of a snow storm, and I always wonder what becomes of the few voices that really have something in them." Because of her traveling, as before mentioned, she was not then in the Eastern musical life.

Katherine Bloodgood, that favorite artist, assisted, and her beautiful voice and presence charmed her hearers. She was likewise enthusiastically encored.

Harry Parker Robinson sang a solo and participated in a duet with Mrs. Nieper, winning for himself renewed honors.

Miss Stevens gave evidence of careful training during her stay of a year in Paris, and was so enthusiastically received that she was obliged to grant an encore.

This is but the beginning of Mrs. Nieper's appearances in the Eastern States, and she will later be heard in New York, in recitals and concerts.

Parson Price was last week the recipient of an unusual letter, as follows:

YOUNGSTOWN, Ohio, October, 1899.

DEAR MR. PRICE—I mail you this day six copies of "The Orphan Maid," and I know you will be delighted to see her, although she has been a long time a-coming. I hope her make-up will be pleasing to you: she is very worthy, and should be accepted by the best society. I have induced our committee to adopt her as a worthy compliment to you, and have tried very hard to induce the Utica committee to place her on their program. I gave a copy to a member of Dr. Parry's Concert Company, and he promised that he would sing it at their concert. Sincerely yours, D. O. EVANS.

"The Orphan Maid" was written twenty-five years ago, taking a prize at a Welsh Eisteddfod, but has lain all this time unpublished. Now Ditsons have placed it on the market, and it is equipped with both English and Welsh text. It should find a large sale among people using both languages.

A very successful concert was that of the Lyceum Quartet, consisting of Mme. Alice Killin-Keough, Miss Emma A. Dambmann, Franklin D. Lawson and James Potter Keough, with Miss Louise T. Dawson, pianist, and Miss Marion Short, reader, at the De Kalb Avenue M. E. Church, Brooklyn, last Thursday evening. Miss Dambmann being ill,

The National Conservatory of Music of America,

(FOUNDED BY MRS. JEANETTE M. THURBER)

128 East Seventeenth St., NEW YORK.

Artistic Faculty: RAFAEL JOSEFFY, ADELE MARGUILES, LEOPOLD LICHTENBERG, ROMUALDO SAPIO, EMIL PAUR, HENRY T. FINCK, LEO SCHULZ, MAX SPICKER and others.

SUPPLEMENTARY ENTRANCE EXAMINATIONS,

Voice, Piano, Organ, Violin, 'Cello and Composition,

Wednesday,

October 25, 9 to 12 M., 2 to 5 P. M and 8 to 10 P. M.

EMIL PAUR, Director.

Miss Martha Stark took her place on this occasion. Madame Keough sang "Ah fors e lui" in the original key, unusual as we all know, and received deserved applause. Mr. Keough also sang solo, and both united in the duet arrangement of Schubert's Serenade. There was a good sized audience present, encores were numerous, and so all concerned should be happy.

Mme. Louise Finkel's pupils—Miss Dorothy Bell, Beatrice Mocs, Lucy Presby, Anne F. Woodward, of St. Louis, and Jane Tonks—sang for the writer recently, and if any certificate apropos of Madame Finkel's teaching method were needed this occasion was sufficient. Miss Bell sang the "Romeo and Juliet Valse" with flexible organ, reaching the high D with ease; Miss Mocs has a colorful voice, easily overcoming all coloratura difficulties; Miss Presby is indeed a full-fledged young artist with temperament and artistic poise; Miss Woodward sang a Spanish song with good style, and Miss Tonks displayed the dramatic nature as well as correct conception of the German Lied.

"The Pear Tree," as given by Edward Belknap and Harvey Worthington Loomis last winter, is fresh in the recollection of many, and these gentlemen have originated something similar, in an effective setting of "The Coming of the Prince," by Wm. Sharp, which Belknap recites, and for which Loomis has composed the musical background. The arrangement is for reciter, singer, violin and piano, the effect lying somewhat in the fact that it is done behind a curtain, with low turned light. It is undoubtedly a delicate bit of characterization, and should please the novelty seeking public so numerous here. Another of their recent creations is "Blind Man's Buff," written by Belknap.

Mr. Loomis has busily employed his time the past summer in composition, sixteen two-piano pieces being among the rest. It is recalled that he took the Ditson prize for a piano piece, a Hungarian Rhapsodie, soon to be published.

Katharine Isabel Pelton is the name of a young singer who sang no less than four times at the Kaltenborn concerts just past, her last appearance being in one of the Wagner nights. Possessed of a dramatic contralto voice of great strength and much color, and united with this most pleasing personality, small wonder the fair Katherine was a hit. She spent some three years in London and Paris in diligent and enthusiastic study, and has been much in demand in the former city. She has sung for several church authorities, and is sure later to be found in some first-class position. Said the *London Advertiser* of her:

The St. George's Glee Union gave their monthly concert on Friday evening last. Miss Katharine Pelton, as soloist, comes to us a stranger, but she charms at once, not alone with the graceful ease which is acquired only after long and assiduous practice, but with the pleasant fluency of a rich and mellow voice.

The Arioso of Delibes was beautifully sung in French, and proved her to be a real artist, and a superb rendering of "Sweetheart, Sigh No More" (Frank Lynes) was a gem of exceptional interest and charm.

Miss Pelton has a handsome studio on upper Eighth avenue, and will also teach.

Henry Gunson and Julia Hahn, pupils of the Massy-Howards, recently sang for me, and Gunson, who has a fine tenor voice, particularly shone in "Still Wie Die Nacht" and Flegier's "I Love Her." He sings with the real impulse, with warm ardor, controlled by a fine intelligence. Miss Hahn sang the "Holy City" in a true and clear soprano voice, and this, too, was a charming performance. Both young artists show the result of a superior method, for voice alone cannot accomplish such things, and on this Mr. Massy-Howard is to be congratulated.

O. Heywood Winters, the baritone and teacher, is in a position to place pupils who are capable in choirs, at a

small salary, for experience, and of course this advantage draws many students to him. He has in charge two choirs, and as most of the singers are his pupils, and so under his direct control, he is enabled to produce a higher class of music than is possible with the ordinary choirmaster. An excellent singer himself, with a mutually good understanding with pupils, Winters should, ere long, attain to eminence in his profession.

Arthur Woodruff begins his activities with no less than four choral societies to conduct, as follows: The Englewood Choral Club, the Orange Musical Art Society, the University Glee Club, and a new Newark society yet to be named. The Englewood people are planning to give "The Messiah" and Mendelssohn's "Hymn of Praise," 100 voices strong; this society in '98 gave "The Creation" and "Elijah." The Orange club consists of eighty women's voices, and they give miscellaneous programs, in which a large variety of music is presented, ranging from the classic to the modern. The University Glee Club, consisting exclusively of graduates of colleges, will give two concerts in the Astoria; the club numbers some sixty voices, and they begin rehearsals on the 26th of this month. What the new club in Newark will do is yet to be seen, but as it numbers many excellent women singers, it should attain to high art. Along with the activity represented by this varied collection of singing societies, Woodruff is also busy with his private vocal pupils, and it may be seen that a busy life is his.

He has but just returned from his Washington, Conn., summer home, where, 'mid trees and fields, with his fine little family of three children and better-half, he passed the summer, as usual.

Last season, at one of the Francis Fischer Powers musicales at Carnegie Lyceum, Miss Hall sang a brace of songs by a composer new to me—Arthur Farwell. The songs were most effective, evidently the work of a thoroughly educated musician, and when Miss Hall told me the composer was a young American studying abroad, in whom Seidl had taken interest, having played a composition of his, I was doubly interested.

The young man has arrived on these shores, and in a handsome Fifth avenue studio I had the pleasure of a short interview with him the other day. Originally from St. Paul, Minn., and educated as an electrical engineer, in Boston, he later returned to his early love, music, devoting himself especially to composition, notably for large orchestra. Among his European teachers were Humperdinck and Guilmant, exclusively in composition, and it may be imagined his college education has given him a broader view than the ordinary music man. He has five new songs now ready, a violin ballade, and other things. A recent appointment is that of lecturer on music at Cornell College, which he will visit at stated intervals this season. As showing his versatility, I will mention a book of pencil sketches, consisting of scenes along the Rhine, Humperdinck's home, &c. Altogether this young man has accomplished much in his short life, and he seems but now on the threshold of his real career.

Of what use is it to write beautiful songs if there are not sympathetic accompanists? This and a similar train of thought led Miss Isabel McCall to establish her School of Accompanying, in which she has so far had most encouraging success. Pupils from California, Colorado, Connecticut, New Jersey, this State, &c., all show that there is a place for this school. She has now arranged with singers and instrumentalists to come to the school daily, where those accompanists qualified play for them, and in this manner acquire real experience. One of her students has been engaged to play for Madame Ashforth.

Christine Adler is the name of a young singer who is sure of a future; indeed whose present is already a happy one. She sings in the Central Presbyterian Church, of Brooklyn, and is often heard in New York, being associated with Hans Kronold in many of his concerts. I recently heard her sing some songs by the "two B's," Brahms and Brunnoff, and in her singing I discovered an altogether unusual musical nature, coupled with superior voice and pleasing personality. She will be the vocal soloist at the November concert of the Y. M. Hebrew Association, and will also appear in a concert with Kronold soon. She is also planning a song recital of her own, to occur later, and when this comes off a representative of this paper will duly chronicle the same.

Madame Cortada, well known here up to two years ago, when she went to Colorado on account of her daughter's ill health, has returned to New York, and has before her the not easy task of letting people know she is again in the field as a vocal teacher. One of the important and successful teachers here, this enforced absence has, of course, not helped her in her career, and it is because of her prominence in the past and her evident sincerity of purpose that this paper tells all her old friends of her return. Everyone's sympathy is surely with her in her new start, and this sympathy will be heightened on learning that the dear daughter, for whose sake she went West, died there. Madame Cortada has many testimonials from prominent music folk, such as Buck, Shelley, Damrosch, Dr. Storrs, Principal W. V. Holt and others, and from these I have copied that of Dudley Buck, who says:

BROOKLYN, N. Y.
DEAR MRS. CORTADA—I hope that the air of Colorado may do everything for your daughter. It has for so many. Meantime, I presume that you, on arrival, will wish to be professionally active. As one whom I know to have had a musical pedigree and surroundings, combined with much experience, you are welcome to say as much in my name, where you think it might possibly help you.
Very truly yours,
DUDLEY BUCK.

THE MUSICAL COURIER wishes Madame Cortada success in her career.

The new downtown studio of William Kuchenmeister, the violinist and teacher, is attractive, and there Mr. K. expects to teach the young idea how to avoid fiddle scratching. With the Mendelssohn Quintet Club, that famous old organization of Boston, consisting of Thos. Ryan mainly, with a few other fellows, he traveled pretty well all over, and was before that with Bülow in Hamburg, where he sat in the orchestra with Willy Burmester, then orchestra player.

Miss H. E. Crolus, of Carnegie Hall, is doing a good work as piano specialist; a disciple of William Mason, she uses his technic method, and having many pupils who are themselves teachers, her method is spreading. Phrasing, touch, interpretation, these are her special points, and the true Crolus pupil excels in these. Asked as to a certain person who "had studied with her" she said, "No; the lady had lessons of me, but did no studying," which point is certainly well put.

Joseph B. Zellman, manager of the Mollenhauer Conservatory, sent cards for a soirée musicale at the hall last Tuesday evening.
F. W. RIESBERG.

Joseph S. Baernstein, the basso, leaves New York this week for Chicago. He is booked for five appearances there, opening in a recital given for the Amateur Musical Club, of Chicago, Thursday, November 2. Mr. Baernstein has been engaged by the Detroit Symphony Orchestra for January 26. The indications are that this admired basso will be busy throughout the season.

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A PROMINENT MANAGER OF CHICAGO.

Some of the Artists Under Her Direction.

FLORENCE HYDE JENCKES.

CHICAGO, as a managerial field, has found another recruit in Mrs. Florence Hyde Jenckes, late of New York and Cleveland. Successful in the last named city as a manager, vocal teacher and artist, she desired a larger area over which to exercise her powers, and went West. Evidently of the order that essays nothing without obtaining a large measure of success, her opportunities in Chicago are sufficiently extensive to meet even her considerable ambitions. Mrs. Jenckes represents Charles L. Young, of New York, in Chicago, and has exclusive control of a number of distinguished Western artists, among whom may be mentioned Ragna Linné, Johanna Hess-Burr, Nellie Sabin Hyde and W. C. E. Seeboeck.

In the selection of her artists Mrs. Jenckes has chosen with discrimination and with a view of forming correct companies to tour the country. Mrs. Jenckes has arranged a large number of programs for the leading musical events, of both classical and popular order, in Ohio, and in Chicago she is making a special feature of high class musicales, and has announced a series of Sunday night concerts, beginning November 12, at the Studebaker. A woman of indefatigable energy and industry, possessing a very attractive personality, Mrs. Jenckes has also had the advantage of exceptional educational advantages, to which is added several years' experience. She is a native of New England, where her father, N. C. Hyde, was one of the founders of the Sons of the Revolution, as well as one of the best known men in that section of the country. Florence Hyde Jenckes should have a prosperous career, judging by the activity always noticeable at her office in the Fine Arts Building, Chicago.

Ragna Linné is undoubtedly one of the best sopranos in this country, and is a favorite singer of Chicago. Her voice was carefully trained by the renowned Madame Marchesi, at Paris, who predicted a great future for her pupil. Her voice is a highly trained dramatic soprano of great power, sympathy and sweetness. She has sung in the principal European cities and the larger cities of the United States. Among her many engagements for the coming season will be to sing "The Messiah" with the Apollo Club, of Minneapolis, Minn.

No soprano now before the public is more sincerely admired for her voice, art and personality than Mrs. Dudley Tyng. Success is invariably hers, whether in concert or the broader sphere of oratorio. She is entirely American taught and has been and is a diligent student, which means success. She will undoubtedly have a very busy season.

Ada Markland Sheffield is a young soprano endowed by nature with her best gifts, including a delightful voice of wide range, unusual flexibility and sweetness, coupled with a magnetic personality—a combination which has endeared her to countless friends in many sections of the country.

Clara G. Trimble, another American soprano, is just entering upon what promises to be a brilliant career. Mrs. Trimble is possessed of all the qualities of a great singer; she has a beautiful, pure, highly cultivated soprano of warmth and sympathy, and is blessed with brains and good looks.

Eunice St. Clair Martens possesses a voice of beautiful quality; in addition to her voice she possesses the musical temperament in the best sense of that much-abused term. Mrs. Jenckes predicts a very busy season for her.

Nellie Sabin Hyde is America's coming contralto. She is possessed of a wonderful voice of great depth and richness, a delightful personality and a magnetism at once felt by all who become personally acquainted with her. Her oratorio interpretations are thrilling, and her concert work has received the highest commendation wherever she has been heard. Miss Hyde will be heard with the principal oratorio societies in the United States.

Miss Katherine Durfee's voice is a pure resonant contralto, of exceptional power and compass; her intonation is flawless; she possesses an attractive personality, great intelligence, and is irresistibly magnetic.

Retta Johnson Shank, a contralto, has a voice with remarkable qualities, and will be heard this season with

the Händel Quartet, which will tour West as far as San Francisco.

Proschowsky, a tenor, has one of the most beautiful voices in this country. Madame Nordica heard him sing, and became interested and enthusiastic. His voice, a tenor robusto, rich and sympathetic in quality, and of unusual compass; he will be heard in several of the large cities of the United States this season.

Valentine Fernekes, a tenor, has for the past few years been identified with the best music in Germany, and a favorite pupil of the celebrated Amelia Joachin. As an interpretive artist he excels in Lieder. He will this season sing with the Händel Quartet.

Alfred Rollo, a tenor, possessing a remarkably sweet voice, full of magnetism and sympathy.

Edwin Rowdon.—A pure, ringing baritone, well under control, his singing is both artistic and scholarly; his chosen work in the oratorio, but he has won fame by his traditional rendering of the songs of his native land, he being a young Irishman. His work this season will be given mostly to Irish song recitals.

Hermann Dosé.—A young German basso, who has sung in grand opera for the past five years with great success; he has decided this season, however, to make oratorio work and concert work a special feature, and will tour with the Handel Quartet.

Ridgeway Gebhardt.—This basso has already scored exceptional success in both oratorio and concert; his singing in "The Messiah," "Creation" and "Elijah" has called forth much admiration.

Marion Pollock Johnson is a reader of remarkable intelligence. She will tour the country this season in connection with the Handel Quartet.

Marie Hoover and Mrs. Whitworth are accompanists of extraordinary qualities, and Mrs. Jenckes is keeping them very busy accompanying the various artists.

Walter Logan, violinist, a young American who has done such excellent work in the past two seasons and is proud of the fact that he is an American and of the education obtained in America. Mr. Logan has not only a very fine technic, but he has an artistic and musicianly temperament. He will play at a number of concerts.

Seeboeck, pianist, was born in Vienna, Austria, 1860, of a very musical family, his mother being an accomplished singer and one of Marchesi's best pupils. When very young he showed a decided talent for music, and beginning his studies on the piano with Leo Grill, continued them with the Masters Epstein and Hermann Graedener; he also studied with Rubinstein for nearly two years. Mr. Seeboeck will be heard in all the principal cities of the United States.

Ballman, Director of the Chicago Sextet.—The Sextet is composed of such well-known musicians as Mathieu Ballman, Frederick Dreibrod, Alexander Krauss, Bruno Kuehn, Frederick Stock, Louis Amato. These gentlemen are all connected with Theodore Thomas' Orchestra, and are exceptionally fine musicians. After the close of the orchestra season, they will tour the country under the direction of Florence Hyde Jenckes.

Of the rarely gifted musician, Johanna Hess-Burr, much has been written, and few are the artists unacquainted with her accompaniment. It has been frequently stated that Mrs. Hess-Burr is without a rival in the art of accompanying; that she possesses an extraordinary, an intimate, acquaintance with both classic and modern music, that nothing comes amiss, and that as an artistic coadjutor she is not equaled. For several seasons, in addition to her engagements, she has devoted much time to coaching artists, than whom there is no one better qualified, while her success in training artists is exemplified by such singers as Jenny Osborn, Edyth Evans and Glenn Hall, all of whom may be said to owe their success to this distinguished woman. Mrs. Hess-Burr had decided to relinquish the concert stage for the studio and devote her time entirely to teaching, but inasmuch as there has not yet been discovered another accompanist possessing equal tact, personality and musical ability, it is probable that her manager, Mrs. Florence Hyde Jenckes, will insist on Mrs. Hess-Burr fulfilling engagements as accompanist.

As special representative, Mrs. Florence Hyde Jenckes has engaged Harry Hunken, who is well known in New York and the South as one of the brightest men in the business.

Death of Foli.

THE real name of Signor Foli, the basso, whose death in London was announced Saturday, was Allan James Foley. He was born in Cahir, Tipperary, Ireland, but came to the United States with his parents when a child. The family settled in Hartford, Conn., the elder Foley gaining his livelihood as a laborer. The son showed evidence of musical ability and the possession of a remarkable voice when very young, and his voice afterward developed into a magnificent bass. He learned the carpenter's trade, but earned a little money by singing at concerts and in the choir of St. Patrick's Church, the oldest Roman Catholic place of worship in Hartford. Afterward he sang in the Center Congregational Church in the same city. The young man's voice attracted the attention of Mrs. Cheney, wife of the well-known silk merchant.

"Pat" Foley, as he was called then, was a sober, industrious youth, and on the advice of Dr. J. G. Barnett, who was organist of the Center Church, Mrs. Cheney provided the greater portion of the sum necessary to send Foley to Italy. The remainder of the money was raised by members of the Center Church, Col. Charles Jewell being a large contributor. Foley was a pupil in Naples of the elder Bisaccia, father of the famous pianist. He made his debut as "Signor Foli" in 1862, at Catania, Italy, as Elmiro in "Otello," being received with acclamation. Afterward he sang at Turin, Modena and Milan, and in 1864 he appeared at the Italiens, Paris.

On June 17, 1865, Signor Foli made a successful London debut at Her Majesty's Theatre as St. Bris in "Les Huguenots." Afterward he sang the second priest in the revival of "Zauberflöte," and in the autumn of the same year as the Hermit in "Der Freischütz." He quickly became a favorite in England, his success in that country being more marked than elsewhere. He sang in Italian at Her Majesty's Theatre, Covent Garden and Drury Lane in upward of sixty operas, and probably made his greatest hit on the production of "Der Fliegende Holländer" at Drury Lane on July 23, 1870. In this opera he played Daland.

He came to this country under the management of Colonel Mapleson, and sang at the Academy of Music, but, though well received, was not so heartily greeted as in London.

Signor Foli, however, made frequent trips to this country in order to visit his old friends at Hartford. The last time he did so was about two months ago. Upon every visit to the home of his childhood he sang in the Center Church. At the last visit to his old home he was on his way to Oregon, where he had extensive property, and where he was able to indulge in his favorite recreations of hunting and fishing.

Besides his prominence in opera, Signor Foli was well known as an oratorio and concert singer at all the important English festivals. He made his first appearance in oratorio on April 25, 1866, in "Israel," at the National Choral Society, but his first success in this form of art was in "The Creation," produced February 22, 1867, at the Sacred Harmonic Concert. His new parts in oratorio included Jacob, in Macfarren's "Joseph," produced at the Leeds Festival in 1877, and Herod, in "L'Enfance du Christ," by Berlioz, produced at Manchester in 1880 and in London in February, 1881. Signor Foli also sang in St. Petersburg, Moscow, Vienna and other Continental cities. In Russia he made a conspicuous success as Caspar, Moses and as Pietro in "Masaniello." His voice was a rich, powerful bass of more than two octaves, ranging from E below the line to F. He retained his voice until his death almost unimpaired.—Times.

J. V. Gottschalk Comes and Goes.

J. V. Gottschalk, representative for Impresario Victor Thrane, returned to the city Sunday after an extended business trip through the Middle West. He spent most of the day in consultation with Manager Thrane, and left the same evening to attend the Music Teachers' Convention at Atlanta, Ga. With the enterprise that characterizes this foremost American manager, Mr. Gottschalk's Atlanta trip will be but incidental to the more important business of making preliminary arrangements for concert tours through the South for some of Mr. Thrane's biggest artists during the coming season.

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PREMIERS VIOLONS.

- | | | |
|--------------|--------------|------------------|
| 1 Brun. | 6 Naëgelin. | 11 Leplat. |
| 2 Touche. | 7 Toussaint. | 12 Sailler. |
| 3 Heymann. | 8 André. | 13 Loiseau. |
| 4 Debruille. | 9 Giry. | 14 Oberdoerffer. |
| 5 Gilbert. | 10 Aubert. | |

SECOND VIOLONS.

- | | | |
|------------|-------------|---------------|
| 1 Gibier. | 5 Lemaire. | 10 Pichon. |
| 2 Austruy. | 6 Lammers. | 11 Catherine. |
| 3 Brenne. | 7 Martinet. | 12 Dulaurens. |
| 4 Corrège. | 8 Guérin. | 13 Buisson. |
| | 9 Candéla. | |

ALTOS.

- | | | |
|------------|--------------|-----------------|
| 1 Laforge. | 4 Witt. | 8 Inghelbrecht. |
| 2 Prioré. | 5 Gaillard. | 9 Seitz. |
| 3 Claveau. | 6 Chavy. | 10 Denayer. |
| | 7 Chadeigne. | |

VIOLONCELLES.

- | | | |
|-------------|--------------------|-----------------|
| 1 Loeb. | 5 Bruguier. | 9 Roux. |
| 2 Papin. | 6 Berthelier (A.). | 10 Alard. |
| 3 François. | 7 Riff. | 11 Charpentier. |
| 4 Binon. | 8 Dumoulin. | 12 Courras. |

CONTREBASSES.

- | | | |
|----------------|----------------|---------------|
| 1 Charpentier. | 4 Viséur. | 8 Soyer (L.). |
| 2 Roubié. | 5 Bernard. | 9 Tourmente. |
| 3 Martin. | 6 Soyer (Ad.). | 10 Boucher. |
| | 7 Pickett. | |

FLUTES.

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|---------------|---------------------|------------|
| 1 Hennebains. | 2 Lafleurance (L.). | 4 Gaubert. |
| | 3 Bertram. | |

HAUTBOIS.

- | | | |
|--------------------|--------|----------|
| 1 Gillet (Georges) | 2 Bas. | 3 Clerc. |
|--------------------|--------|----------|

CLARINETTES.

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|---------------------|------------|-------------|
| 1 Turban (Charles). | 2 Paradis. | 3 Lefebvre. |
|---------------------|------------|-------------|

CLARINETTE-BASSE AND SAXOPHONE.

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| 1 Mayeur (A.). |
|----------------|

BASSONS.

- | | | |
|--------------|------------|--------------|
| 1 Letellier. | 3 Couppas. | 5 Vizentini. |
| 2 Bourdeau. | 4 Vialet. | |

CORS.

- | | | |
|-------------------|-------------------|---------------|
| 1 Reine. | 3 Pénable. | 5 Vuillermoz. |
| 2 Delgrange (A.). | 4 Delgrange (J.). | 6 Bonvoust. |

TROMPETTES.

- | | | |
|-------------|--------------|-------------|
| 1 Franquin. | 2 Lachanaud. | 4 Deprimoz. |
| | 3 Koch. | |

CORNETS.

- | | |
|------------|-------------|
| 1 Laforge. | 2 Fauthoux. |
|------------|-------------|

TROMBONES.

- | | | |
|-----------|------------|-------------|
| 1 Mondou. | 2 Bilbaut. | 4 Delapard. |
| | 3 Bèle. | |

OPHICLEIDE.

- | |
|------------|
| 1 Brousse. |
|------------|

HARPISTES.

- | | | |
|-----------|------------|-------------|
| 1 Franck. | 2 Robert. | 4 Verdalle. |
| | 3 Caudéer. | |

TIMBALIER.

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|-----------------|
| 1 Lafitte (E.). |
|-----------------|

TIMBALIER-TAMBOUR.

- | |
|-----------------|
| 1 Lafitte (J.). |
|-----------------|

BATTERIE.

- | | | |
|---------|-----------|-----------|
| 1 Truc. | 2 Girard. | 3 Perret. |
|---------|-----------|-----------|

PREPOSE.

- | |
|----------|
| 1 Amary. |
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The Clavier Company's Piano School.

THE first of the regular series of "Thursday Evening Lecture Recitals" was given the evening of October 19, at the Clavier Company's Piano School, 26 West Fifteenth street. A. K. Virgil, the principal of the school, conducted the evening's program. He was assisted by Miss Florence Dodd and John Rebarer, in demonstrations at the practice clavier, technic table and piano, and by Miss Frances Ellery, teacher of physical and mental training, who gave an exhibition of the movements and exercises employed in her system of training, and who read an interesting paper on the subject of "Repose." Oscar M. Nadeau, teacher of piano and lecturer on history and theory of music and ear training, brought the program to a close by a performance of Rheinberger's Barcarolle for left hand solo.

Mr. Virgil's informal talk upon some of the distinctive features of the Clavier method of instruction served as a general introduction to subjects which will be considered more in detail from week to week in future. Special emphasis was given to the vital importance of a correct start in piano study and a definite knowledge of the means by which the ultimate end of a finished technic is to be gained.

In introducing Miss Ellery to the audience Mr. Virgil referred to the great importance of the element of repose in the equipment of a pianist, and said that because of his strong belief in the necessity of its acquirement the services of Miss Ellery, who is a graduate of the celebrated Emerson School, of Boston, had been engaged by the school. Miss Ellery's appearance and manner in presenting her exercises, and the paper following, served to give a favorable impression of her ability as an instructor in this department.

The demonstrations of Miss Dodd in scale, arpeggio, chord and octave playing were much enjoyed and admired.

These "Thursday Evenings" will be continued weekly through the school year. They are designed principally to afford the students one evening a week for coming together, when they may bring their friends, to learn about the Clavier theories in practice. Tickets of admission may be procured on application to the secretary of the school.

Married.

Adele Lewing, the pianist, was married last week to Dr. Benjamin W. Stiefel.

Wilbur A. Luyster's Work.

WILBUR A. LUYSTER, who is an authorized representative of the Galin-Paris-Chevé method of sight singing, has been teaching successfully in Brooklyn for the last two seasons. He has just opened a studio in New York at 26 East Twenty-third street.

Soon after Mr. Luyster began to teach in Brooklyn he was chosen the director of the sight singing classes of the Brooklyn Institute of Arts and Sciences, of which E. M. Bowman is president. These classes, under his guidance, did excellent work last season with only one lesson a week, and they have just been reorganized for the present season. The two other methods which were employed in the Institute last season have been discarded, and the only one to be used hereafter is the one known as the Galin-Paris-Chevé method.

Mr. Luyster teaches this method in the New York College of Music, Alexander Lambert, director, and in the Convent of Mercy, Brooklyn. He is the vice-president of the Galin-Paris-Chevé Teachers' Association of America.

In this system staff notation is taught from the very first lesson. Every difficulty is met and overcome—such as time, intonation, systematic naming of the notes, &c. This method teaches pupils to read from the staff as one reads the printed text, and enables them to take part in duets, trios, quartets, &c., without the aid of an instrument. It is claimed that this method can in a few lessons give the student, no matter how apt, complete knowledge of the art.

Mr. Luyster will give a free exhibition and demonstration at his studio next Tuesday afternoon at 4 o'clock, when he will show the practical results accomplished by small children who have been studying this method only a short time. After this demonstration will be given the first lesson of a series of four free lessons for the purpose of explaining the basic principles of this remarkable method. Those interested will thereby be given an opportunity to see how it operates. The public is invited to be present. This program will be gone through:

1. Singing at sight and at random any interval in major mode, one, two and three parts, compass of two octaves.
2. Singing at sight and at random, minor modes.
3. Singing at sight and at random, chromatic mode.

TIME.

4. Singing syncopated time with two, three, four and six notes to the beat, changing from one to the other and keeping the original tempo.

Writing stenographically, as it is played, syncopated time, having two notes to the beat, and transcribing from writing to staff.

STAFF WORK.

6. Naming and singing in all keys and modulating from one key to another, introducing all sorts of intervals.
7. Singing from staff in any of the major keys, melody, duets and trios.
8. Singing at sight a hymn selected by the audience.
9. Taking down a hymn selected by the audience stenographically as it is played; then singing it from writing, time and tune.

Chaminade.

A CONTRACT has just been closed, giving to the John Church Company the exclusive rights for the publication in the United States and its Colonies of all the works and compositions of the celebrated French composer, Chaminade.

Miss Emma A. Dambmann's Accident.

The contralto of the Warburton Avenue Baptist Church, of Yonkers, had a bad fall six weeks ago, the result of which is only now apparent, and she is temporarily "laid up for repairs." The many friends of the velvet voiced Juno-like contralto will wish her speedy recovery. During her absence Miss Jackson substituted for her at the church, and Miss Stark in the concert quartet, of which she is solo alto.



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139 KEARNY STREET,
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STUMBLING BLOCKS AND STEPPING STONES.

THE number and quality of the opening concerts of the season inspire me to propound a few truths, the existence of which may be known to many of our musicians, but it will do no harm to air them in a public manner.

In preparing concerts a great many people commit the grave error of overestimating their capability, and this constant trust in their superior talent plants itself so firmly in their minds that an adverse criticism does not only fail in convincing them of their shortcomings, but they actually believe the critic incapable of passing an opinion. With them it is not the singer who is faulty, but the critic. What is the result of such a condition of things? The musician, saturated with self-admiration, arranges a concert to which he thinks the whole city ought to go. He impresses upon the mind of his press agent the fact that he is a great artist, and couches his advance notices in the most extravagant terms. Let us suppose that these advance notices do attract some people, and, paying \$1 for a concert, they listen to one whose talent does not only belie the advance notices, but whose efforts are neither artistic nor within the limits of local artists.

The influence upon music in general may easily be seen. People who have been once deceived like this will not visit another concert, and thus a musician who is really deserving of encouragement will have to suffer. It seems to me a good musician knows his or her capability, and as sensible people they ought to be able to foresee the disastrous results of exaggerated reports of their concerts. Is it not far better to be modest and tell the truth about yourself and then surprise your friends by being superior to their expectation, than reveling in the luxury of your own imagination, put up the expectation to the boiling point, and then prove an impostor? The best way to do is to ask some friends' advice, but do not come to them with your mind made up. I have had several cases like this lately. Some musicians came to me asking whether I would advise them to give a concert, but in the meantime they had their printing done and advertisements ordered. My advice to local musicians would be like this:

Find out from reliable sources whether you are capable enough to appear in public, and do not feel hurt or insulted when you are told that you are not ready yet. Should you be positive that your talent is sufficiently developed to entitle you to public judgment, then prepare your concert. Select only assistants whose efficiency is above reproach. Do not mar your program by any number inferior to your own work. Then, when you have selected the best talent you can find, arrange a sensible program. This must be left to your own judgment. Then try to sell your tickets. Do not depend upon the public

to come to you for tickets, but go among your friends whom you think wish you well and try to have them help you out. This is not only a good way of selling your tickets and building up an audience, but it is a fine scheme to discover who your real friends are and who are hypocrites.

When you have done this you are able to see whether your concert will be financially successful. If your sale is large, then it will pay you to advertise in the daily and weekly papers. This is not so much to attract a large audience, but for the purpose of securing a criticism of your concert. But do not expect that your criticism will be favorable simply because you advertised. You are just as likely to be "roasted." But at all events it attracts the attention of the critics, and through them that of the public toward you.

Then, when you read your criticism, always hold in mind that the man who wrote it knew what he was saying, else he would not occupy the position. For it is safe to state that while there is often too much praise there is always some cause for adverse criticism, and when the writer gives his reason for his contentions he proves that he knows what he is saying. But should you be foolish enough to accuse any critic of ignorance you will find out some of these days to your discomfort that you were sadly mistaken. To musicians who are but shortly in San Francisco, and have not yet a circle of friends, and desire to give a concert for financial benefits, I would say that they will be sadly disappointed, as they must consider the money spent on such a concert lost, except for the notoriety and advertisement they get out of it.

RECENT CONCERTS.

Some time ago Miss Clara Kalisher gave a delightful concert at Sherman-Clay Hall, in which the young lady proved that she possesses a contralto of good flexibility and considerable resonance. She exhibited much care and judgment in interpretation, and her diction was simply delightful. The words come clear and distinct from her lips. I have no doubt that Miss Kalisher will be successful on the concert stage. The program was as follows:

Aurora	Granier
Liebestreu	Brahms
Aufenthalt	Schubert
Der Wirtin Tochterlein	Loewe
O Arioso, from The Prophet	Meyerbeer
Bird's Song	Sullivan
The Woods Are Sear	Sullivan
Les Divinités Du Styx	Gluck
The Maiden and the Butterfly	Chadwick
Allah Gives Light in Darkness	Chadwick
O Mistress Mine	Sullivan
Duo from Samson et Dalila	Saint-Saëns
Lend Me Your Aid, from Queen of Sheba	Gounod
Penso	Tosti

Frank Coffin.

Parmi les Menies.....Holmes
L'Alouette.....Granier

The Loring Club opened its twenty-third season on Tuesday evening, September 26. A large audience was present, and the club sang with its usual uniformity. On this occasion the Minetti Quintet made its first appearance and proved thereby that the coming chamber music recitals will be a great musical treat. The club sang "Rhine Wine" song, Liszt; "Ave Maria," Abt; "After the Battle," Liebe; "The Haunted Mill," Strong; "Drinking Song," Mendelssohn; "Sailors of Kermor," Saint-Saëns; "When Love Was Young," Chadwick. The Minetti Quartet played: F Major, No. 2, Dvorák; Largo from Quartet in E minor, Smetana, and Vivacissimo, from Quartet No. 3, op. 76, Bazzini. The tenor soloist was F. M. Coffin, and the accompanist Miss Ruth W. Loring.

Miss Jessie Foster gave a song recital at Sherman-Clay Hall on Tuesday evening, October 10. The lady has a voice of remarkable range, but could not do herself justice because of nervousness, caused by an accident on her way to the concert hall. The program was as follows:

Variations on Handel's Theme	Beethoven
(Cello and piano.)	
Mr. Weiss and Mr. Fickenscher.	
Bell song, Lakmé	Delibes
Miss Foster.	
Nina	Pergolesi
Tarantelle	Popper
Mr. Weiss.	
Summer	Chaminade
Sweetheart	Lynn
Zozo Mokeur	Creole song
Miss Foster.	
Magic Fire Music	Wagner-Brasin
Campanella	Liszt
Mr. Fickenscher.	
Norwegian Shepherd Song	Sixteenth century
Miss Foster.	
Distance	Henneman
Miss Foster.	
With 'cello obligato by Mr. Weiss.	

Miss Foster has recently arrived from St. Louis here, and proposes to settle in this city.

Frank Coffin and Robert Bien gave a farewell concert at Native Sons' Hall on October 11. Mr. Coffin is considered the best lyric tenor on this coast, and has proved that he is entitled to this distinction on various occasions. Mr. Bien is a baritone of some note. Both gentlemen decided to go to Europe to complete their studies, and their farewell concert was attended by a large number of friends who wished them godspeed. This program was given:

The Rosebud	California, Knickerbocker and Plymouth Quartets.
Barcarolle	Spohr
Bourrée	Bach
Henry Holmes.	
A Summer Night (Une Nuit de Mai)	A. Goring Thomas
Robert T. Bien.	
A Dream	Bartlett
Millie Flynn.	
Lend Me Your Aid	Gounod
Frank Coffin.	
Abendlied	Schumann
Henry Holmes.	
Elegie	Maasnet
Hey Nonny No (an old English lyric)	Lemon
Robert T. Bien.	
Serenade	Meyer-Helmund
Millie Flynn.	
Sweetbriar	Sabin
To a Coquette	Frank Coffin.
In Sweet September	Temple
Plymouth Quartet.	

Alma Stencel, a young piano student of Hugo Mansfeldt, gave a recital at Sherman-Clay Hall last Thursday evening. She exhibited a good deal of talent, especially in her technic, which reflects much credit upon her teacher. She seems to be an intelligent child, whose natural gift for music will land her one of those days in the front ranks,

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provided that her friends educate her in a manner so that her mind is always receptive to good advice. The program was as follows:

- Trio, G major, op. 1, No. 2.....Beethoven
Piano, violin and 'cello.
Alma Stencel, Armand Solomon, Theodore Mansfeldt.
- Piano—
Rondo e Capriccio, op. 129.....Bee.hoven
Romance, F sharp, op. 28, No. 2.....Schumann
The Nightingale.....Liszt
Alma Stencel.
- Violin, Rondo Capriccioso.....Saint-Saëns
Armand Solomon.
- Piano, Sonata, E minor, op. 7.....Grieg
Alma Stencel.
- Violin, Preislied, from The Meistersingers.....Wagner-Wilhelmj
Armand Solomon.
- Piano—
Etude, D major.....Schuett
Nocturne, F major, op. 23, No. 4.....Schumann
Impromptu, F minor, op. 142, No. 4.....Schubert
Alma Stencel.

A vocal concert was given by Miss Lilian K. Slinkey at Sherman-Clay Hall last Monday evening which showed that European teachers are often liable to make a failure of teaching. Despite the fact that Miss Slinkey announced herself to be the pupil of some prominent Italian teachers, it was evident that she has been imposed upon, for nothing of importance has been taught her. Her voice is good, but is not properly placed. It is back in the throat. Her attack is often wrong and off pitch. Now and then she shows signs of musical ideas, but owing to faulty teaching she was unable to interpret properly. Most assuredly the teachers of Miss Slinkey imposed upon her. The program was:

- Trio in F, op. 42.....Gade
Hother Wismer, Dr. Arthur T. Regensburger, Fred Maurer.
- Arietta, Romeo e Giulietta.....Gounod
"Nella calma d'un bel sogno."
Miss Lilian K. Slinkey.
- Piano Sonata, op. 5.....Brahms
Andante e Scherzo.
Miss Marion Bear.
- Violin, Two Hungarian Dances.....Joachim-Brahms.
Vocal, Invocation to the Muse.....Leoncavallo
Miss Lilian K. Slinkey.
- Piano—
On the Wings of Song.....Mendelssohn-Heller
Staccato, Caprice.....Vogrich
Miss Marion Bear.
- 'Cello, Arlequin.....Popper
Dr. Arthur T. Regensburger.
- Recitative, Polonaise, Mignon.....Ambroise Thomas
"Si per, sta sera." "Io son Titania."
Miss Lilian K. Slinkey.

Miss Marion Bear plays the piano very intelligently. She has a firm attack, commands a fluent technic, and interprets cleverly. She executed the Brahms Sonata very neatly, and deserved the hearty applause accorded her. Hother Wismer played two Hungarian dances, by Joachim-Brahms, with artistic understanding and fine execution. He asserted once more his efficiency and is acquiring gradually a greater breadth of tone.

Mrs. Oscar Moursfeldt gave a piano recital on Friday, September 15, at which the following program was presented:

- Trio, F minor, op. 10, piano, violin and 'cello.....Chovau
First performance in San Francisco.
- Nocturne, C minor, op. 48, No. 1.....Chopin
- Ballade, G minor, op. 23.....Chopin
- Third Mazurka, B minor, op. 66.....Saint-Saëns
Ballade, B minor.....Liszt
First performance in San Francisco.
- Barcarolle, F minor, op. 30.....Rubinstein
- Polonaise, A flat, op. 53.....Chopin

The associated students of the University of California gave a reception to President and Mrs. Benjamin Ide Wheeler, during which an orchestra, under the direction of Sir Henry Heyman, rendered the following program:

- Overture, Raymond.....Thomas
- Waltz, Thousand and One Nights.....Strauss
- Selection, Faust.....Gounod
- Pavane, Louis XIV.....Brisson
- College Songs, arranged by.....Jackson
- Romance, Alla Stella Confidente.....Robaudi
- Waltz, Violets.....Waldteufel
- National Airs.....Gilmore
- Selection, Carmen.....Bizet
- Gavotte.....Komzak
- Popular Airs.....Marion
- March, Stars and Stripes Forever.....Sousa



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William Piutti gave two very successful piano recitals at the California Club rooms some time ago. His program contained the following compositions:

- Sonata in G minor, op. 22.....Schumann
- Polonaise in A flat major, op. 53.....Chopin
- Etudes, op. 10, Nos. 5, 12, 1 and 3.....Chopin
- Preludes, op. 28, Nos. 17 and 15.....Chopin
- Funeral March, from op. 35.....Chopin
- Nocturne, in B major, op. 32, No. 1.....Chopin
- Nocturne, Love's Dream.....Liszt
- Faust Valse.....Liszt
(Transcription of Gounod's opera, Faust.)
- Sonate Pathétique.....Beethoven
- Impromptu in F sharp major.....Chopin
- Nocturne in F sharp major.....Chopin
- Polonaise in E flat major.....Chopin
- Aria from First Sonata.....Schumann
- Romanza in F sharp major.....Schumann
- Barcarolle in G minor.....Rubinstein
- Menuetto.....Boccherini-Joseffy
- Gondoliera.....Liszt
- Polonaise in E major.....Liszt

MISCELLANEOUS NEWS.

The musical program given during the first dinner of the Musicians' Club was in charge of Hother Wismer, violinist, who was assisted by Messrs. H. B. Pasmore, Fred Maurer and Armand Solomon. It included the Sonata, op. 78, in C major, of Brahms; several Schumann songs, a violin and viola duet in B flat major, by Mozart, and two violin solos.

Henry Girard, a baritone, recently of New York, has been engaged for light opera at the Tivoli.

Miss Cecilia M. Decker, assistant teacher at the Von Meyerinck School of Music and a pupil of Mrs. Von Meyerinck for over four years, has been appointed alto soloist at the First Presbyterian Church, corner of Van Ness and Sacramento streets.

Mrs. Etta B. Blanchard left for the East recently, and before her departure was entertained at the residence of Dr. H. J. Stewart, her teacher.

Miss Grace I. Davis has been engaged as soprano soloist for the First Congregational Church, in place of Mrs. Johnson (née Snider), who went to Chicago, where she expects to reside.

Ferdinand Stark has returned from Colorado Springs, where he was very successful this summer, and resumed his position at the Zinkand, much to the delight of his many friends and admirers, who are right glad to see him back. Mr. Stark seems to have misfortune with his music. Only a few years ago his library was burned in the Baldwin fire, and now he receives news that all the music he took to Colorado Springs was destroyed in a forest fire in the Sierras, while in a freight car. The car with Stark's music was the only one burned; the others came out safely.

Miss Daisy Cohn, soprano of Temple Emanu-El, was recently engaged to participate in a special musical service at the First Unitarian Church, corner of Franklin and Geary streets. Her solos earned for her the unstinted praise of her listeners.

Mrs. Mary Fairweather began a very interesting season of lectures on the subject: "From Scale to Symphony." Mrs. Fairweather proves that she is well informed, that she understands her subject and knows how to impart knowledge. The discourses take place at the Meyerinck School of Music.

Miss Cathryn Bryan gave a recital recently which proved very successful. She expects to return to Boston some time next week.

Robert Lloyd has been appointed director of St. Dominic's choir, succeeding Rhys Thomas.

An able mass by Alois F. Lejeal was performed at St.

Dominic's Church recently. It is an artistic success, full of flavor and force.

W. H. Holt, organist of Grace Church, is seriously ill and has been obliged to vacate his position for the present. Theodore Vogt is occupying his place and gives fine satisfaction.

Emil Steinegger writes that he has safely arrived in Vienna after four weeks' travel.

Having been unable to forward a letter for three weeks, I have still some interesting matter on hand which will have to lay over till next week.

ALFRED METZGER.

Boston Music Notes.

BOSTON, Mass., October 21, 1900.

H. CARLETON SLACK'S pupil, Miss Mabel Monaghan, of Ellsworth, Me., sang on Maine Day at the recent music festival in Bangor. That her singing was a success is shown by the following clippings from local papers:

Saturday afternoon was given up to Maine singers and composers, and no little interest centred in this feature of the festival. Ellsworth was especially interested in Miss Monaghan's performance, and was not disappointed. She sang Dell' Acqua's "Chanson Provencale," a dainty French song well suited to her voice and presence. Those who knew her knew what to expect; what those who didn't know her thought about it may be inferred from the fact that she was recalled three times.

The *Whig* said:

One of the most charming numbers on the afternoon program was Miss Monaghan's rendition of the "Chanson Provencale," by Dell' Acqua. Miss Monaghan possesses an exquisite voice, and she sang the "Chanson" so sweetly and with such good feeling that she deserved every bit of the great rounds of applause which she received.

The *News* said:

Miss Mabel Monaghan, of Ellsworth, well known to Bangor audiences, sang Dell' Acqua's "Chanson Provencale," a very pleasing selection for her, in a captivating manner. Her voice, always a most agreeable soprano, seems to have grown sweeter of late, and she trilled out the pretty, dainty little song so tunefully and gracefully that she was rewarded with applause from everybody.

The *Boston Herald's* report said:

In the afternoon Maine singers, musicians and composers provided the concert, and some of the members were received with great favor, notably the singing of Miss Mabel Monaghan, of Ellsworth.

When Elsa Ruegger appeared before the audience at the Boston Symphony concert on Saturday evening, she looked so young and girlish that it seemed almost impossible to realize what a successful career she has had already. The members of the orchestra were most enthusiastic in their admiration and praise of her work, and Mr. Gericke personally congratulated her, paying her a high compliment. She is unaffected by all the praises that have been showered upon her, and realizes that she must study and work hard to attain the high position for which she aims. Her recreation is astronomy, a subject many would consider sufficiently difficult to be taken as a study and not as a pastime. When next she goes to Boston—some time in January—she is anticipating much pleasure in visiting the observatory at Cambridge, and also looks forward to seeing the observatory and telescope at Syracuse.

Miss Suza Doane has returned to her studio, after a pleasant summer vacation spent in the Adirondacks.

Frederick Smith has been engaged by the Cecilia to sing the tenor role in Horatio Parker's "Christopherus," on December 4.

Mrs. Marian Titus has been singing with great success at several entertainments during the current month—on the 16th, at a special performance for the officers of the Olympia, and on the 18th, with the Boston Festival Orchestra, under the direction of Mr. Mollenhauer. She was invited by Mr. Grau to sing at the Sunday night concert at the Metropolitan Opera House on the 15th, but received the telegram too late on the 14th to enable her to find a substitute for her church; so she could not accept. She will probably sing with him later in the season.

The teachers' course at the Faelten Piano School now comprises upward of seventy members, who have had four lectures so far this season in Faelten Hall. The lectures are given as heretofore by Mrs. Reinhold Faelten, and are on practical subjects concerning music teaching. One of the new features of this year's course is the class in

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physical culture, under George H. Galpin. There is also a new class in interpretation, on Mondays at 4 o'clock, accessible to all pupils of the school. The director, Carl Faeltel, plays at these lessons such works as the pupils are studying, interspersing the lesson with some practical remarks. A course of evening recitals was begun Wednesday, October 18. Mr. Faeltel opened the series and will be followed by several recitals by pupils from the advanced classes. An unusually large number of Mr. Faeltel's former graduates are studying with him this season.

The Boston Music Commission is to give an orchestral concert under the direction of Emil Mollenhaur at Lyceum Hall, East Boston, on Tuesday evening, October 24. The expenses have been personally contributed by Mayor Quincy.

F. W. Wodell, baritone, will give a recital at Chickering Hall on Wednesday, November 1, at 8 o'clock P. M. This is the program:

With Joy the Impatient Husbandman (Seasons).....Haydn
Where'er You Walk (Semele).....Händel
We All Love a Pretty Girl (Old English).....Dr. Arne
Polly Willis (Old English).....Dr. Arne
Sweet Evenings Come and Go, Love (new).....Coleridge
You'll Love Me Yet (new).....Taylor
Absence.....Allitsen
Violet.....A. Hervey
Legende (for violin).....Wieniawski
Vision Fair (Herodiade).....Massenet
Moonlight.....Schumann
Spring Night.....Schumann
Slumber Song.....Ries
Gipsy Dance (for violin).....Nacher
Love's Revelation (MS.).....Johns
O Love, Stay By and Sing (new).....Foote
O'er Hills and Valleys (new).....Marshall
O Mother Mine (MS.).....Johns
Song from The Persian.....Rogers
Thou Great, Mighty Sea.....Delibes
This Would I Do.....Chapman
Miss Florence Purrington, violinist; Miss Louise Emile Waitt, pianist.

Mr. and Mrs. J. Hallett Gilbarte gave a musical on Friday afternoon, when Mrs. Minnie Hance Owens, contralto, sang. Among her numbers were several songs by Mr. Gilbarte dedicated to Mrs. Owens.

Miss Mary Porter Mitchell has been engaged as contralto at Trinity, taking the position until recently held by Miss Muriel Palmer, who will not return to Boston this season. Miss Mitchell is said to be a singer of great merit, having a full, deep voice of solid quality, excellently schooled.

Work on the new Music Hall at the corner of Huntington and Massachusetts avenues is progressing rapidly. The stone foundation is finished and the walls on the two sides of the big building back from the street and that on the Massachusetts avenue side are already up to the first gallery.

H. G. Tucker announces a performance of Händel's "Messiah" on Monday evening, January 1, at the People's Temple. The choral portion will be given by the Handel and Haydn Society, assisted by an orchestra of seventy musicians, Isidor Schnitzler, principal.

Miss Aagot Lunde, the contralto, will give a song recital in December, assisted by W. A. Howland, baritone.

The soloists and dates for the concerts of the Apollo Club for the season of 1899-1900 are: First concert, November 22, Mrs. Genevieve Clark Wilson; second concert, January 17, David Bispham; third concert, soloist, G. M. Stein; fourth concert, April 18, Madame Szumowska.

J. Melville Horner has taken a studio in the Steinert Building, where he will be on Mondays and Thursdays.

Miss Gertrude Walker gave a song recital recently, assisted by H. G. Tucker.

Ruegger and De Gogorza.

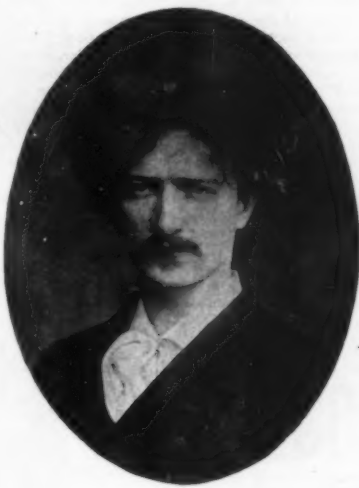
Elsa Ruegger, 'cellist, and Emilio de Gogorza, baritone, have been booked by Manager Thrane for December 13 with the Apollo Club at Pittsburg.

Paderewski Dates.

THE following are the dates now closed for the concerts and recitals of Paderewski during the approaching season. Most of the halls and theatres in which he will play are also appended:

DECEMBER, 1899.

Tuesday, 12th, New York, matinee, Carnegie Music Hall.
Thursday, 14th, Philadelphia, matinee, Academy of Music.
Saturday, 16th, New York, matinee, Carnegie Music Hall.
Monday, 18th, Richmond, Va., New Academy of Music.
Tuesday, 19th, Washington, D. C., Columbia Theatre.
Friday, 22d, Boston, with the Boston Symphony Orchestra, Music Hall.
Saturday, 23d, Boston, with the Boston Symphony Orchestra, Music Hall.



Wednesday, 27th, Boston (R.), matinee, Music Hall.
Saturday, 30th, Boston (R.), matinee, Music Hall.

JANUARY, 1900.

Tuesday, 2d, Portland, Me., City Hall.
Wednesday, 3d, Portland, Me., matinee, City Hall.
Thursday, 4th, Providence, R. I., City Hall.
Saturday, 6th, New York, matinee, Carnegie Music Hall.
Monday, 8th, Brooklyn, Academy of Music.
Tuesday, 9th, Hartford, Foot Guards Armory.
Thursday, 11th, New Haven, matinee, Hyperion Theatre.
Saturday, 13th, Philadelphia, matinee, Academy of Music.
Monday, 15th, Baltimore, Music Hall.
Tuesday, 16th, Pittsburg, Carnegie Music Hall.
Thursday, 18th, Troy, N. Y., Music Hall.
Saturday, 20th, New York, matinee, Carnegie Music Hall.
Monday, 22d, Syracuse, Wieting Opera House.
Wednesday, 24th, Buffalo, Music Hall.
Thursday, 25th, Cleveland, The Grey's Armory.
Friday, 26, Columbus, Ohio, Southern Opera House.
Saturday, 27th, Toledo, Valentine Theatre.
Monday, 29th, Rochester, Baker Theatre.
Wednesday, 31st, Chicago, matinee, Auditorium.

FEBRUARY.

Thursday, 1st, Milwaukee, Pabst Theatre.
Saturday, 3d, Chicago, matinee, Auditorium.
Monday, 5th, Louisville, Ky., Macaulay's Theatre.
Tuesday, 6th, Cincinnati, Ohio, matinee, Cincinnati Music Hall.
Thursday, 8th, Kansas City, Auditorium.
Saturday, 10th, Kansas City or Sioux City, matinee; if the latter, at Opera House.
Monday, 12th, Omaha; place not decided on.
Tuesday, 13th, Des Moines, Auditorium (probably).

Thursday, 15th, St. Louis, the Odeon (new).
Saturday, 17th, St. Louis, matinee, the Odeon (new).
Monday, 19th, Memphis, Opera House (probably).
Tuesday, 20th, Nashville, Vendome Theatre.
Thursday, 22d, Atlanta, Opera House.
Saturday, 24th, Mobile; place not yet decided.
Monday, 26th, New Orleans, matinee, Crescent Theatre.
Tuesday, 27th, New Orleans, matinee, Crescent Theatre.

MARCH.

Thursday, 1st, Houston, Sweeny & Combs Opera House.
Friday, 2d, Galveston, Grand Opera House.
Monday, 5th, Dallas, Dallas Opera House.
Wednesday, 7th, San Antonio, Grand Opera House.
Monday, 12th, El Paso; not yet decided on place.
Thursday, 15th, Los Angeles, Los Angeles Theatre.
Friday, 16th, San Diego, Fischer's Opera House.
Saturday, 17th, Los Angeles, matinee, Los Angeles Theatre.
Monday, 20th, San Francisco, California Theatre.
Tuesday, 27th, Oakland; not yet decided on place.
Wednesday, 28th, San Francisco, matinee, California Theatre.
Friday, 30th, San Francisco, matinee, California Theatre.

APRIL.

Monday, 2d, San Francisco, matinee, California Theatre.
Wednesday, 4th, San Francisco, matinee, California Theatre.
Thursday, 5th, San Francisco, matinee, California Theatre.
Friday, 6th, San Francisco, matinee, California Theatre.
Saturday, 7th, San José; place not yet decided.
Sunday, 8th, San Francisco Farewell, California Theatre.
Monday, 9th, Sacramento Opera House.
Wednesday, 11th, Portland.
Thursday, 12th, Tacoma.
Friday, 13th, Seattle.
Saturday, 14th, Victoria or Vancouver.
Monday, 16th, Spokane.
Tuesday, 17th, Helena.
Thursday, 19th, Butte.
Saturday, 21st, Salt Lake City, Salt Lake Theatre.
Monday, 23d, Denver, Broadway Theatre.
Tuesday, 24th, Colorado Springs; place not yet decided.
Thursday, 26th, St. Paul Opera House.
Friday, 27th, Minneapolis, Lyceum Theatre.
Followed by week commencing April 30, four in Canada.

In the Northwest
the places for
concerts not yet
decided.

Mariner Pupils and Recitals.

Frederic Mariner, the technic expert and successful teacher, has begun his season at the Virgil Piano School with a larger class of pupils than he has ever had. His popular "Thursday Musicales" have already started. The first one took place last Thursday afternoon, and proved very interesting. After a long vacation the pupils appeared to play better than ever. These recitals are to be kept up this winter, and promise to attract considerable attention.

Mr. Mariner's pupils all show how thoroughly they have been taught. Their work is intelligent, not mechanical. Brain and fingers have been trained simultaneously. This season Mr. Mariner will be busy, and the Virgil Practice Clavier will be used to a greater extent than it has ever been employed before.

Powers Returns.

Francis Fischer Powers is back again after a five months' absence in the Far West, where he was naturally the musical and social lion of the season. He gave lessons in Denver, Col.; sang at recitals, was made much of at receptions, &c., and afterward repeated this same experience at Kansas City, Mo. In both places he had all the pupils he could take, and extended his acquaintance so that many students of the past summer will come here to continue study.



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Sunday Concert at the Metropolitan.

A VERY small audience was present at last Sunday evening's concert. The following program was given:

Polonaise	Liszt
Die First ist um (Fliegende Holländer).....	Wagner
Variations, Serieuses sur une Gavotte de Corelli.....	Tartini
(Cadenza by Leonard.)	
Ovide Musin.	
Cavatine and Aria (Le Prophete).....	Meyerbeer
Mlle. Olitzka.	
Concertstück in F minor.....	Weber
Miss Josephine Hartmann.	
Aufforderung Zum Tanz.....	Weber-Weingartner
I Fear No Foe.....	Pinsuti
Lempriere Pringle.	
Ciaccona (1800).....	Vitali
Mazurk de Bravoure (new).....	Musin
Ovide Musin.	
Ständchen	Strauss
Frühlingsnacht	Schumann
Mlle. Olitzka.	
Kuenstlerleben	Johann Strauss

Ovide Musin scored the biggest success of the evening, playing in his accustomed virtuoso style. Musin produces the same beautiful quality of tone for which he has always been noted. Since his last appearance here he has broadened in his musicianship, which was manifest in his interpretation of the "Ciaccona," by Vitali. Madame Olitzka was also much applauded. Mr. Pringle was very conscientious. Miss Josephine Hartmann made a good impression with Weber's Concertstück on a fine Weber concert grand.

Clarence Eddy's Tour.

THE transcontinental tour of Clarence Eddy, which is to consume twenty-five weeks, opened auspiciously in New England last week. Mr. Eddy's tour has thus far proved an unbroken success, as the subjoined press notices indicate. From a huge batch of clippings from the leading New England newspapers these are taken at random:

Lovers of music had a delightful and highly instructive recital for their enjoyment last evening at the opening series of the Mathewson street concerts on the large organ of the Methodist Episcopal Church. The concert was given by Clarence Eddy, whose known ability warranted an attentive and cultured audience that filled the spacious church and galleries.—Providence Evening Telegram.

Mr. Eddy's program was in itself a rare treat, presenting an unusual number of new or recent compositions, and running quite outside the well-worn rut of the ordinary organ recital. The pieces were, however, with two or three exceptions, strictly organ compositions, and so the player, while avoiding the Scylla of monotonous routine, also steered clear of the Charybdis of "arrangements," few of which are suited to the dignity or the peculiar characteristics of the organ as a solo instrument.

Of the performance it can be truly said that it was artistic to a high degree. Mr. Eddy has long enjoyed the reputation of being the foremost organist of this country, and one of the few great performers upon his chosen instrument in the world.

Mr. Eddy's playing afforded great pleasure to the large audience present, and showed technical skill of the highest order joined with consummate taste and ripe knowledge of the capacity and resources of the organ. Applause was frequent and hearty, and the player twice acknowledged this by inserting encore numbers of a pleasing character.—Providence Journal.

The organ recital at Baptist Temple Wednesday night was a success in every particular. The playing of Clarence Eddy, the noted Chicago organist, was thoroughly enjoyable, for it was at once to be recognized as the work of a great artist, a master of the organ. There was a fine, large audience present to enjoy the music. With the big, new and fine toned organ of the Baptist Temple to play upon, Mr. Eddy was heard to very excellent advantage. He is a master of technique, and he possesses and shows a remarkable executive ability. There was a strong vigor of which the hearer was always conscious, even through the smoothness which marked the player's execution. To all musical people, and particularly to all students of the organ who had the good fortune to be present Mr. Eddy's recital was a great treat. To the many present not knowing music technically the various numbers were, from their melody, force and swing, very pleasing.—Fall River (Mass.) Evening News.

Clarence Eddy, for seventeen years organist of the First Presbyterian Church in Chicago, a remarkably gifted master musician whose work has commanded the attention, interest and praise of two continents, gave an organ recital in St. John's Episcopal Church last evening, the like of which has never been heard before in Stamford. The grand and very churchly audience room, seating 1,000 people, was filled to the doors. There would have been hundreds standing

before the recital began had not the vergers closed the outer doors in order to prevent a crush.—Stamford (Conn.) Daily Republican.

Fresh from a most successful European tour, Clarence Eddy, who is known as one of the foremost organists in the country, delighted an audience numbering more than six thousand people at the National Export Exposition yesterday afternoon.

Mr. Eddy is an extraordinarily fine player. It would be hard to excel his admirable technique, I am sure. He is devoid of all mannerisms and plays with the conviction of a master of the instrument. His technical faculty seems to me to have no limit, and in his registration he attains astonishing and novel results. He gave me the impression of a man who has all the ripened experience of one who has made the organ his life study. His playing was not only authoritative in a high degree, but it exhibited a solidity and a sense of the musical fitness of things which won for him most liberal and deserved applause.—Philadelphia Item.

In point of attendance, there never before was so crowded a congregation present to hear an organ recital in this town. All the pews were filled, and the aisles also so far as movable seats could be found to afford such temporary accommodation. There are two facts in particular which made the recital peculiar, and which account for its extraordinary drawing power, so to speak. The first and chiefest is the general knowledge and recognition of Clarence Eddy's primacy in that lofty line of musical achievement to which he has devoted the best years of a life now in the fullness of its ripest powers. He is the acknowledged dean of the profession in the great city of Chicago, and not only this, but he is among the few American organists who have been cordially and thoroughly recognized by the leading exponents of the art in the great European musical as well as political capitals—Paris, Berlin and London.—Stamford (Conn.) Daily Advocate.

Mr. Eddy's November dates are as follows:

November 3, Burlington, Vt.
November 4, North Adams, Mass.
November 6, Wellesley College, Massachusetts.
November 7, Pittsfield, Mass.
November 8, New York city, South Church, under auspices of American Guild of Organists.
November 9, Atlantic City, N. J.
November 10, Newburgh, N. Y.
November 11, Goshen, N. Y.
November 13, Albany, N. Y.
November 14, Ithaca, N. Y.
November 15, Utica, N. Y.
November 16, Watertown, N. Y.
November 18, Hamilton, Ont.
November 20, Buffalo, N. Y.
November 21, Youngstown, Ohio.
November 22, Akron, Ohio.
November 23, Cleveland, Ohio.
November 24, Ann Arbor, Mich.
November 25, Toledo, Ohio.
November 28, Cincinnati, Ohio.
November 30, Vincennes, Ind.

Through the characteristic courtesy of Victor Thrane Hambourg's dates with the Pittsburg Orchestra have been changed to January 5 and 6, in order to make it possible for Mr. Eddy to appear with the orchestra December 29 and 30.

Thrane to Manage Symphony Concerts.

Impresario Victor Thrane, who is constantly extending his field of operations, as well as raising the standard and scope of his work, has consented to manage a series of symphony concerts in Washington, D. C., this season. The series will consist of five concerts given by the Baltimore Symphony Orchestra of seventy men at the National Theatre, Thursday afternoons, December 14, January 11, February 1, March 1 and March 29. Among the soloists to appear at these concerts those already selected are: Petschni-koff, the famous Russian violinist; Hambourg, the young Slav pianist; Jackson, the American violin virtuoso, and Saville, the coloratura soprano.

Mrs. M. E. Bigelow's Classes.

Mrs. M. E. Bigelow, an exponent of Miss May Florence Smith's steno-phonetic system of reading music, will begin teaching day and evening classes November 8. This system compels concentration, hence development, and differs from all other systems. It has received the commendation of many musicians who have investigated it. In Chicago and other cities Mrs. Bigelow was very successful, and it is predicted that her success in New York will be equally great.

Charles W. Clark.

AN admirable type of the successful American singer is Charles W. Clark, the baritone. His picture adorns the cover of this issue. He exemplifies those qualities which constitute the artist. Although still a young man, he enjoys a reputation which extends throughout the United States and reaches across the Atlantic.

The subject of this sketch is a native of Ohio. In 1888 he moved to Chicago and began the serious study of music. He addressed himself with assiduity to his studies, showing that industry and painstaking regard for details which invariably presage success. It is scarcely more than eleven years since he began his lessons in singing, and now Mr. Clark is a finished artist, with a reputation which places him on a plane with America's greatest singers.

Mr. Clark's first engagement in Chicago was as a member of the quartet choir of the Centennial Baptist Church. Subsequently he signed to sing in the choir of the First Presbyterian Church, Evanston, of which the Rev. Dr. Hillis was pastor. When Dr. Hillis accepted a call to the Central Church in Chicago, to succeed Dr. Swing, the new incumbent prevailed upon Mr. Clark, of whom he has for years been a staunch friend and firm admirer, to follow him. As a result Mr. Clark has been soloist in the Central Church from that time until the present, excepting the period of his study and concert work in London and the English Provinces. This course was undertaken on the advice of Georg Henschel, whose enthusiasm for Mr. Clark's voice and attainments prompted the offer of important concert engagements under his direction as inducements for Mr. Clark to take up his residence in the English metropolis.

Mr. Clark's London début was made as soloist in a Wagner concert under Georg Henschel's conductorship, February 18, 1897, and was followed ten days later by a second concert appearance in Bach's passion music, "St. Matthew." Succeeding these engagements he sang in important concerts in London, Manchester, Liverpool and other cities with the foremost organizations, taking part in miscellaneous programs, and as soloist in cantatas and oratorios.

With an enviable reputation preceding him, Mr. Clark returned to America two seasons ago, and at once began to fill engagements with prominent choral societies. He sang with the Handel and Haydn Society, of Boston; was heard twice in connection with the New York Oratorio Society, was the soloist in the concert given by the Oratorio Society of Baltimore, was one of the principal singers in a Wagner concert in Chicago by the Thomas Orchestra, when the Brahms "Requiem" was produced, and in many other concerts Mr. Clark took a conspicuous part.

This season Mr. Clark will be exceedingly busy, having a string of engagements which will keep him constantly before the public.

Eleanor Broadfoot—Murio Celli.

News comes from Mexico that Miss Broadfoot has made a fine success in opera, and has steadily grown in public favor in the City of Mexico, where she has been the prima donna contralto for the past three months of the Italo-Mexicano Opera Company, headed by Mme. Rosalia Chalia. Miss Broadfoot has sung Amneris in Verdi's "Aida" ten times, Siebel in Gounod's "Faust" three times, in "Cavalleria Rusticana" of Mascagni twice, Ponchielli's "La Gioconda" four times, once in "Rigoletto," and six times Azucena in "Trovatore." Last week the company opened in "Aida" at Puebla, where they remain until late this month, when they proceed to Havana. Miss Broadfoot leaves Cuba on November 1, to begin her three years' contract with Maurice Grau, for appearances with the Metropolitan Opera Company and at Covent Garden, London. A friend who heard the gifted young singer at Mme. Adelina Murio Celli's operatic pupils' soirées in New York last spring writes us that her voice is more beautiful than ever, and that the rising prima donna has gained much in breadth of style and artistic aplomb through her appearances on the Mexican stage. Both Miss Broadfoot and her mother are in excellent health, but are anxiously anticipating their return to New York.



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ASSOCIATED PRESS DISPATCHES.

Boston, Oct. 20, 1899.

Mlle. Ruegger's genius was recognized by the large audience present. Her execution was superb at times, and on the whole was masterful.

Special to the New York Press:

Boston, Oct. 21, 1899.

Mlle. Elsa Ruegger, the young Swiss 'cellist, at her American debut with the Boston Symphony Orchestra yesterday, had an enthusiastic reception. Although only seventeen years old, she is called by many one of the leading 'cello players of the world. Mlle. Ruegger's personal magnetism was no small factor in her success. Several times she was called out.

ABBREVIATED BOSTON CRITICISMS.

Boston Journal, Oct. 22, 1899.

Mlle. Ruegger's reputation is well deserved. Her technic is sure and well rounded; her phrasing is musician-like; she is respectful to the composer and art.—PHILIP HALE.

Boston Herald, Oct. 22, 1899.

Mlle. Ruegger's performance showed her to be a young artist of admirable skill. Elegance, warmth of feeling, intelligence and a leaning toward what is best and worthiest in her art are among the strongly marked qualities that were clearly apparent in all that she did. Her intonation is faultless, her execution without a blur, and her taste wholly refined.

The justly favorable impression she made was convincingly emphasized by the cordial applause and enthusiastic recalls she received at the end of the concert.—WOOLF.

Boston Globe, Oct. 22, 1899.

After Miss Elsa Ruegger's remarkable solo performance, she was thrice recalled by the rehearsal assemblage, in whose plaudits the musicians of the orchestra joined heartily.

Boston Evening Gazette, Oct. 21, 1899.

Mlle. Ruegger is a 'cello player of rare excellence; in the way of technic she has little to learn; her style is large and full and dignified, her intonation is faultless, and she plays with the easy grace of a master.

Boston Times, Oct. 22, 1899.

Mlle. Ruegger's European success was duplicated at Music Hall in the Lalo Concerto, with the Boston Symphony Orchestra. It was a masterful rendering.

OTHER ORCHESTRAL ENGAGEMENTS at which Mlle. Elsa Ruegger will appear are as follows:

Nov. 5, New York (First New York Appearance) Carnegie Hall, Kallenborn Orchestra
Nov. 15, Providence, Evening, Boston Symphony Orchestra
Nov. 17, Cincinnati, Matinee, Cincinnati Symphony Orchestra
Nov. 18, Cincinnati, Evening, Cincinnati Symphony Orchestra
Nov. 25, New York, Met. Opera House, Kallenborn Orchestra
Nov. 25, New York, Freundschaft Club (Same Evening, St. Mark's Hospital Benefit Concert.)

Nov. 26, New York, Liederkrantz Society Orchestra,
DR. PAUL KLENDEL, Conductor.
Jan. 5, Chicago, Matinee, Chicago Symphony Orchestra
Jan. 6, Chicago, Evening, Chicago Symphony Orchestra
Jan. 25, St. Louis, Evening, St. Louis Symphony Orchestra
March 19, Indianapolis, Evening, Indianapolis Sym. Orchestra

RUEGGER'S BOOKINGS WITH MUSICAL CLUBS AND SOCIETIES.

Among the principal societies, clubs and musical organizations with which Elsa Ruegger has been booked to appear are the

Liederkrantz Society, of New York.
Standard Club, Chicago.
Century Club, Buffalo.
Tuesday Musical Club, Detroit.
Apollo Club, Pittsburg.
Orpheus Club, Cincinnati.
Milwaukee Musical Club, Milwaukee.
Ladies' Musical Society, Utica.
Eurydice Club, Toledo, Etc.

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From Paris.

OCTOBER 9, 1899.

ONE of the first musical echoes of the Exposition is to the effect that a society here has organized a charming Salle, with organ, &c., all complete, in which M. Colonne is to give two concerts a day during the Exposition months.

The members of the society are warm admirers of M. Colonne and feel that he is the one to fill just this place before the world at that time.

The concert hall, which is in process of construction, will be in the department known as "Le Vieux Paris," situated on the left or Madeleine side of the Seine, at the bridge l'Alma, in the exact centre of the Exposition grounds.

Meantime Paris is threatened with a deprivation of M. Colonne's talent for a portion of this season. On the 18th of this month he goes to Berlin to conduct the "Arlésienne." He later conducts "Tristan and Isolde" in Barcelona, and later on "The Trojans" at Milan!

This means that these works are actually to be put upon the stage and played, not simply musical portions of them played by orchestra, but the entire operas.

Musical centres have been stirred in their innermost circles these latter days by the divorce of two master spirits among them. Remarriage is spoken of in each case; in each case to very young girls—girls, so to speak, in the master's employ—and in each case have the masters been married previously to the last marriage.

Leoncavallo's "La Bohème" has been the musical premiere of the week. Mention will be made farther on.

"Frou-Frou" has had to be twice postponed by reason of persistent hoarseness of the leading actress, Mlle. Lara.

The theatrical paper, *La Rampe*, is devoted in a special colored number this week to Réjane and Mounet Sully.

"Corrida" is the refined name disguising the brutal Spanish exhibition played at the gates of Paris on Sunday.

Mme. Marie Roze has opened her vocal classes at the old number, 64 Rue de la Victoire. Many important changes will be made in this school of singing and acting this year, of which more anon.

One, however, will be the admission to the ensemble acting classes of pupils outside of the school.

Marie Roze is singularly successful with her pupils. One of them, the tenor, Rivière, has been singing at The Hague. Here he created the principal role in "La Princesse de l'Auberge," a Carmen-like story, in which he was admirable.

Mlle. Alba has been all the last winter at Dunquerque as soprano léger. Another is engaged in Greece. Others of her promising pupils in amateur lines are Madame Taber, of the "Equitable" Taber family, a pretty woman, who made much progress, especially in breathing; Mlle. de la Forcade, possessor of a lovely voice; Mlle. Mackay, daughter of Colonel Mackay; Mlle. Breer, Mlle. Flish, of Austria; Madame Gerdret, two sisters, Allaux, soprano and contralto; Miss Anslow, an excellent pupil, &c. Her classes closed with twenty amateurs, all French, besides American and English.

Marie Roze has this summer purchased a lovely little chateaux of castle expression, a short ride from Paris. Her health is good, and she is in the best of spirits with which to commence the season's work.

"Proserpine," "The Trojans," "Paillasse" and "Hänsel and Gretel" are to be novelties this season.

Moncure Conwav, of New York, has been spending some time in Paris. He is a good friend of M. Sebastian Schlesinger, the composer and singer, whose receptions he faithfully attended.

A beautiful white donkey by some manner became hitched close to the stage entrance of the Opéra Comique the other day.

"You see," said a passing workman to his companions, "anybody can play in the Opéra Comique these days, even donkeys!"

M. Henri Falcke, the pianist, soon leaves town again for another extended tour in Germany, Saxony, Austria, &c. In his repertoire is a new concerto written by M. Gedalge, a rising young composer here. M. Falcke is most enthusiastic over the work, which is symphonic, melodic, rhythmic, and in every way attractive. Mr. Carl is to play a march arranged by M. Falcke in his repertory this season.

Mlle. Wanda, at Vichy, and Miss Hunt, engaged at Gand, are two successful pupils of M. Adolphe Beer. This teacher likewise predicts an unusual career for Miss Zahm, of New York, now in his studio.

Pretty Elfrieda Rhoda is one of the happiest students in the city. She has had a number of most advantageous offers open for her acceptance, one, by the way, to go to New Orleans, Canada and Cuba. The young lady is very sensible, however, and is looking well to her ways so that there shall be no leaping in the dark. Meantime, during her vacation, while visiting in Germany with her mother, she sang in concert at Wildungen and at Rheinardshaiser with most flattering success. Mlle. Rhoda sang in French, German and English an aria from "Mireille," German Lieder and French ballads. She received in addition to applause most excellent notices. She has a nice repertory, most charming personality and lovely voice. She is putting finishing touches on her operas, and no doubt will surprise us all one day.

Mme. Renée Richard has returned from a Continental tournée highly satisfied with her success. She has opened her new studios in Paris Centre, 8 Rue d'Aumale, back of the Trinity Church. She will give no class lessons this year, only private lessons. She is quite well, and handsome as ever. Miss Bertha Cushing, announced to sing at a festival somewhere in last week's COURIER, is a pupil of Mme. Renée Richard.

Mlle. Marthe Girod, the young pianist, is delighted over a newly contracted engagement with Mr. Addington to play in London at the Salle Erard on November 21. If ambition, energy, studiousness and great original gift are good for anything Mlle. Girod will succeed. She has over 400 pieces at command by memory, and could play ten recitals with change of program if need be. At the London recital she will play Tocatta and Fugue, Beethoven, op. 109; Schumann "Carnaval," Chopin Studies, Preludes and Ballades, a Barcarolle by Fauré, an étude by Arensky and Valse Caprice by Rubinstein. Mlle. Girod is young and bright, good looking, and a pupil of Essipoff.

Mlle. Chaminade was present at a delightful musicale given by Mme. Emile Ratisbonne, Avenue Malesherbes, this week. Madame Ratisbonne is an accomplished pianist herself, possessing great elegance of style and exquisite touch.

The musicale was given in honor of Madame Samuel, of New Orleans, who is visiting Paris. Chaminade, in best form and spirit, played alone, and, with the lady of the house, several of her late compositions, including one of great popularity, "Thème Variée." Everything she did was marked by her prominent characteristics, grace, spirit and variety.

The interesting composer talked freely about her much talked of trip to the States, saying nothing could give her more pleasure could she only be sure of two things—her health and her impresario. To see Mlle. Chaminade would make the latter seem the most doubtful of the two uncertainties. It is a pity for the States that she does not go to them.

Mlle. Marguerite Martini, now of the Théâtre Lyrique, of Paris, was present at this reunion and sang several of Chaminade's songs to the composer's accompaniment. Mlle. Martini would make a most admirable interpreter of the songs could it be arranged that she accompany Mlle. Chaminade on a tournée. She is at present rehearsing "Obéron" at the Théâtre Lyrique.

At a recent reunion in Mlle. Martini's own salons many bright things were said in regard to pianos and piano work; many of them by that same delightful little lady.

Mrs. Marguerite Samuel, of New Orleans, who is one of the brightest of conversationalists. Among other things:

"The piano is an instrument of the salon. The instant you put it into a concert room or upon a stage it is as when a good wife and mother becomes possessed of a career and forces herself out into public life. It becomes brash, unsympathetic, unnatural.

"Modern piano playing has become the playing of clowns, each striving to surpass the other in some mechanical trick of skill to astonish the onlookers. Time was when there were a few great pianists, honorable works of God sent upon earth from heaven. Executants later came to be turned out upon the unfortunate earth by the dozen and the hundreds from schools, and something had to be done to maintain the competition. One man plays so fast, another plays faster, &c. It becomes a question of breaking a record—like a steamboat race.

"What is the matter with pianists as program makers? With all the beautiful literature that we have why the everlasting menu of Tocatta and Fugue to commence, with a Liszt Rhapsody to finish; Chopin Ballade, Prelude and Etude sandwiched in? Eternally the same menu, like a pension dinner table. What is the idea, where the necessity?"

Pugno and Paderewski were freely descanted upon as artists; also French and American pianos, and French musical audiences as talkers.

The pianist Sieveking is in Paris, to remain some time.

An international directory of music is something unique under the sun. M. Baudouin La Londre, of Paris, has succeeded in making a most remarkable volume, destined to girdle the globe in its scope.

First comes instruction in home matters of all departments relating to music, such as the Beaux Arts of France, the Institut Prix de Rome, theatres, concerts &c.; bibliography musical editors, commerce, engraving, the musical press and critics, associations, collections and collectors, musical manufactures, commerce of instruments, theatrical agencies, organists, composers, executants, repertory index, librettists and poets, orchestras, dance and military music, musical societies and federations, subscribers to opera and opera comique. Then the same tabulated form, including much valuable and accurate matter from abroad, the whole illustrated with most interesting portraits, and closing with a general plan of the opera and a collection of facsimile autographs. Many musicians of the various cities of the States may be found therein.

The book is a classified musical library. M. Baudouin La Londre is one of the librarians of the Institute or Mazarine Library, where he is doing most valuable work in a classification of the musical matter found scattered about in various portions of the Bibliothèque. One of the most attractive and genial of men as well, this gentleman may well be named among the leaders of musical movement of the present day. His directory ought to meet with great success.

An encouraging page appears in the St. Louis Republic of September 17, namely, some dozen photographs of the leading musical spirits of that city, with corresponding information in regard to them. A fine looking group of men, too, they are it must be said. Some well-known faces look out from among them. Alexander Henneman, whose very progressive work has been cited here; Charles Galloway, one of M. Guilman's promising students; Mr. Humphreys, owner of a fine tenor voice; Alfred Ernst (what a responsibility he bears in his name!); Mr. McIntyre, &c.

Humperdinck and Leoncavallo are among the foreigners whose works will be presented at the Opéra Comique this season; of one, "Hänsel and Gretel"; of the other, "Paillasse." M. Widor's "Pêcheurs de Saint Jean"; "Javotte," by Saint-Saens; "Le Legetaire Universel" by M. George Pfeiffer; Pierne's "Fille de Tabarin"; "Ping-Sing," by Marechal; "Le Secret de Maître Cornille," by Parés, are among the new works by young French com-

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posers. The repertory otherwise is rich, and much enjoyment is promised for the season.

M. Horace Porter has returned to Paris from an extended trip through Scandinavia.

M. Charlie Arter, the well-known New York artist, passed through Paris on his way home from Italy. He looks well, and speaks encouragingly of art in general and his department in particular. He is concentrating upon portraiture.

One of the best portraitists over here is M. Felix Guilman, son of the organist. His likenesses are something wonderful.

A peculiar idea in art is that of Emma Calvé having her tomb sculptured. The sculptor Puech is at work upon the sad task. The scene represents the lovely singer at the moment when the temptation to suicide comes to her. It will be seen at the Exposition.

M. Th. Dubois has, during his vacation, written a sonata for piano and violin; or, rather, violin and piano. May the work have success! The distinguished author merits much happiness.

"Tristan and Isolde" has been postponed for eight days. A. M. Gibert is to be the Tristan, Mme. Litvinne Isolde. Both promise some fine work judging from the rehearsals.

The reproduction of "Cendrillon" has been postponed, also the première of "La Bohème." Fall colds are at the bottom of these postponements.

Mme. Marguerite Samuel leaves for New Orleans this week to resume her piano lessons in that city. Her daughter accompanies her.

Mrs. Grenville Snelling remains some time longer in Paris, to study with M. Verniet, of the Opéra.

M. Soubies, whose interesting work on Russian music has been much commented upon, has published one recently on music in Spain of the seventeenth and eighteenth centuries.

Mme. Juliette Adam has resigned the direction of the *Nouvelle Revue*, with which her life heretofore has been associated.

An interesting program was given yesterday in the concert hall or Palmarium of the Jardin d'Acclimatation. It was the first concert of the season indoors. The program was listened to with rapt attention by a crowded house. Beethoven's "Pastoral Symphony," "Ballet des Sylphes," Berlioz; fragments of "l'Arlesienne," Bizet; the "Tannhäuser" overture and fragments of "Rigoletto," including the famous quartet, were given.

The program was admirably played and sung.

Some More Hamlin Notices.

Mr. Hamlin has a pure, ringing, sympathetic voice and uses it admirably.—*Transcript*, Boston.

George Hamlin, handicapped by the prosaic music, well filled the part of tenor narrator. Mr. Hamlin had the merit of a very clear pronunciation—an essential to such a part.—*Daily Advertiser*, Boston.

Mr. Hamlin had a most thankful and trying task, but he showed vocal skill and physical endurance.—*Boston Journal*.

Mr. Hamlin sang tunefully and well. He has a clear, full and sympathetic voice and he sings ably.—*Boston Herald*.

The *Wilmington (Del.) News* has this to say of George Hamlin at the recent Worcester Festival:

This young tenor achieved a remarkable success the last season. Last summer he surprised all his friends by displaying a versatility of musical expression in recitals which had never been suspected, and his successive appearances have been a series of surprises to all who know him. His style and method were well illustrated this morning at the rehearsal, when he entered into the spirit of his song with a vigor, a fire and power. He was in particularly splendid form, and his voice rang out with clearness and freshness.

Frank King Clark, the young American basso, will give a song recital at Kenosha, Wis., November 2.

Ruegger's American Debut.

SCORES AN IMMEDIATE AND PRONOUNCED TRIUMPH WITH THE BOSTON SYMPHONY ORCHESTRA.

ELSA RUEGGER, the distinguished young Swiss 'cellist, who comes to America crowned with the flattering plaudits of the most exacting European critics, made her American debut in Boston last week with the Boston Symphony Orchestra. This beautiful young artist has, in addition to the compelling force of her art, a magnetic personality and a manner that is at once unassuming and free from any trace of affectation.

Incidentally, she is the first woman 'cellist who has appeared with the Boston Symphony organization during its entire history, and she convinced the Boston critics of her eminence as a mature artist, in spite of the fact that she will not be eighteen years old until December 6.

That Miss Ruegger had scored an immediate, pronounced and unequivocal success was sent broadcast over the continent by the Associated Press dispatches after her initial appearance Friday afternoon, and the fact was corroborated and indorsed by the verdict of the critics Saturday night. In the opinion of some, the choice of the young soloist's selection was open to question, but all were unanimous in their praise of the masterly manner in which she acquitted herself, as may be seen by the appended excerpts from the Boston Sunday papers:

Miss Elsa Ruegger, the 'cellist, who appeared last night for the first time in America, was born at Lucerne, Switzerland, December 6, 1881. She studied with Jacobs, of the Brussels Conservatory; she played in a charity concert when she was eleven years old, and when she was thirteen she made a concert tour. She was awarded in June, 1896, the first 'cello prize of the Brussels Conservatory "with the highest distinction." Since then she has played in the chief cities of Europe.

The Concerto which she chose was first played at a Padeloup concert in Paris December 9, 1877, when Lalo, the composer, was fifty-four years old. The player was Adolph Fischer, the Belgian, who died eight years ago in a madhouse. He played the Concerto in several cities of Europe in 1878.

Miss Ruegger's reputation is well deserved. Her tone is eminently agreeable and pure; her technic is sure and well rounded; she is not over-sentimental in melody; her phrasing is musician-like; and, free from virtuoso trick or affectation, she is respectful to the composer and art.—*Philip Hale* in the Boston Sunday Journal October 22.

Miss Elsa Ruegger, of Switzerland, the violoncello virtuoso, who achieved a musical triumph in Berlin last season, made her first American appearance in concert as the soloist of the Boston Symphony Orchestra in Music Hall to-day. She played the Concerto in D minor, by Edouard Lalo, and her genius was recognized by the large audience present. The Concerto, heard here for the first time, gave ample opportunity for Miss Ruegger to display her talent.—*Associated Press*.

Miss Elsa Ruegger, the young Swiss 'cellist, at her American debut with the Boston Symphony Orchestra yesterday, had an enthusiastic reception. Although only seventeen years old she is called by many one of the leading 'cello players in the world.

Miss Ruegger's personal magnetism was no small factor in her success. Several times she was called out.—*Special* to the New York Press.

The Concerto for violoncello by Edouard Lalo, the distinguished violinist and composer, was naturally in a more serious vein than his brilliant *Symphonie Espagnole*, written for the violin, since the violoncello, at its gayest, has a pathetic note. The young artist, Miss Ruegger, gave the smooth, flowing air with pure tone and sympathetic feeling.—*Boston Courier*, October 22.

Miss Ruegger's performance of the solo part showed her to be a young artist of admirable skill. Her tone is pure, her technic is ample, and she plays with a musician's sincerity of style and a freedom from affectation and unnecessary display that win esteem for her at once. Elegance, warmth of feeling, intelligence and a leaning toward what is best and worthiest in her art are among the strongly marked qualities that were clearly apparent in all that she did. Her intonation is faultless, her execution without a blur, and her taste wholly refined. A larger tone and a broader vigor would have made her performance more satisfying; but these will probably come to

her by and by. As it is, she is an excellent and very interesting artist, and the justly favorable impression she made was convincingly emphasized by the cordial applause and the enthusiastic recalls she received at the end of the concert.—*Ben Woolf* in *The Sunday Herald*, Boston, October 22, 1899.

Elsa Ruegger, the Swiss violoncello virtuoso, made her American debut at the Symphony concerts last week. She is just nineteen years old, but the success she has received in the principal cities of Europe is such as would do credit to those who have assiduously studied for many times that number of years. And her European success was duplicated at Music Hall in the Lalo Concerto. It was a masterful rendering.—*Boston Times*, October 22, 1899.

The Lalo Concerto is not imposing, but it served its purpose in introducing an admirable artist to the Boston public. Miss Ruegger is a 'cello player of rare excellence; in the way of technic she has little to learn; as an interpreter she had small chance of demonstrating her merits in the piece selected. Her style is large and full and dignified, her intonation is faultless and she plays with the easy grace of a master. No allowance need be made for sex, and although Miss Ruegger's talent has not reached its full development, it is of a quality about which there is no doubt.—*Saturday Evening Gazette*, October 21, 1899.

Miss Ruegger's Success.—It is not often that our concert stage is graced by a woman 'cellist, but the audiences at the Symphony last week had excellent reason to feel that in Miss Elsa Ruegger the violoncello has an unaffected, rarely skillful and singularly sympathetic interpreter. She was heard in Lalo's Concerto in D minor, announced on the program as given for the first time in this city. At the outset an unusual command of the possibilities of the 'cello was made manifest. A delightful and delicately managed "singing tone" was perhaps chief among the characteristics of Miss Ruegger's playing. Her marked technical skill, evidenced particularly in the closing movement of the Concerto, commanded admiration, all the more because it was made manifest without the slightest apparent effort. As might reasonably have been expected from symphony players, the accompaniment given by the orchestra to the soloist proved delightful—never over emphasized, nor obtruded upon attention, but, under Director Gericke's guiding baton, aiding and supplementing the effect of Miss Ruegger's remarkable solo performance. She was thrice recalled by the rehearsal assemblage, in whose plaudits the musicians joined heartily.—*The Boston Sunday Globe*, October 22, 1899.

The Lalo Concerto served to introduce to our public a very talented young lady 'cellist, Miss Elsa Ruegger, who won a marked success. This means a good deal in a city like Boston, which has always had great 'cellists among its residents. Wulf Fries, in the early days, and Schulz in latter time, the born genius of the instrument, Fritz Giese, and at present the thorough artist Schroeder. All these have caused the Bostonians to become good connoisseurs of performances on this particular instrument. To win success here, therefore, means something, and Miss Ruegger may be quite satisfied with her achievements.—*Louis C. Elson* in *Boston Daily Advertiser*, October 23.

Howard Brockway's Buffalo Recital.

Howard Brockway, the pianist and composer, gave a recital to the members of the Westminster Club, of Buffalo, last Tuesday evening, and won an unequivocal success, as the subjoined article, taken from the *Buffalo Express*, shows:

The Westminster Club offered its members and guests a genuine treat last Tuesday evening in the piano recital at the Twentieth Century Club, by Howard Brockway, who was heard for the first time in this city. Mr. Brockway is one of the few original composers of this generation, and it is gratifying to know that he is thoroughly American. A piano pupil of Barth and a student of composition under O. B. Boissé, of Berlin, many of his works were first produced in that city, and at once found favor with press and public. They include a Ballade in F, a Nocturne in E Major, a Fantaisiestück in A minor and others of much variety of form and originality of content. His program last Tuesday evening included, besides numbers by Schumann, Scarlatti, d'Albert and Chopin, five of his own short pieces, two of them still in manuscript. They were the "Dance of the Sylphs," a most dainty and charming composition; a Capriccio, op. 25, No. 1; a March, op. 8, No. 6; a Scherzino, op. 21, No. 2, and a Valse Caprice, op. 21, No. 4. Mr. Brockway plays them with a beauty and warmth of tone and a variety of tone color which would suffice to render interesting compositions of far less merit than his own. In that order of musical writing which demands for its interpretation poetic fancy and an intensely musical temperament, Mr. Brockway as a pianist is at his best. The Chopin Nocturne, op. 62, No. 2; the Schumann Fantaisiestück, op. 12, No. 8, and his own "Dance of the Sylphs" were especially enjoyable. It is hoped that Mr. Brockway may be induced to revisit Buffalo and give an entire recital of his own compositions.

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A Singing Teacher's Views.

IT is a pleasure to chat with a brainy woman about a matter that is dear to her heart and to listen as she gives her exposition of the subject, elucidating it in her own naive, fascinating way. Such a treat was enjoyed a few days ago by a representative of THE MUSICAL COURIER, who visited Mrs. L. P. Morrill in her studios in the Chelsea. On one of the top floors of this pleasantly situated family hotel Mrs. Morrill has her luxuriously furnished apartments, which are connected with one another by large folding doors. In the largest of the rooms is a Steinway concert grand.

As the readers of this paper know, Mrs. Morrill has not long been settled in New York. With a very high reputation preceding her she came here from Boston a few months ago, deeming this a larger and better field in which to pursue her chosen profession. Already her wisdom has been vindicated. Her success has far exceeded her expectations and she is delighted with the move.

Mrs. Morrill is not only a thoroughly equipped voice builder, who possesses an inexhaustible fund of knowledge about music and the voice, and whose brain teems with original ideas, the value of which she has proved by the most rigid of all criterions—actual practice—but she is a woman of broad culture and delightful personality. She possesses a faculty which is valuable as it is rare—that of being able to impart her knowledge to others. This is why her pupils not only learn to sing, but acquire an understanding of the basic principles of her method. Her enthusiasm is infectious and her example inspiring. By her system her pupils' advancement is sure and rapid.

Apropos of this, let the teacher herself speak:

"I cannot," said Mrs. Morrill, "possibly describe the numerous and diverse methods in vogue among those whose aim is to train the human voice; indeed, I cannot easily explain my own method. Perhaps its best designation, however, is the 'natural' method as contradistinguished from the 'unnatural' or 'artificial' systems employed. Some of these are devoid of merit and entail upon the student loss of time and waste of mental and physical energy. Others are harmful, doing material damage to the vocal organ. But this question of method is decidedly too important to be disposed of in an offhand talk.

"I do not use to any great extent the extremes of the voice, but thoroughly place the middle voice, which is the foundation of all voice development. I have never known a break in the voice between chest and medium tones so bad that it could not be overcome with my method in one year, generally in six months. This is one of the greatest, the most serious difficulties which face a teacher in a contralto voice; but I have an absolutely sure remedy."

"Why do voices become impaired so soon?" was asked, and the teacher replied:

"Nature imposes no penalty upon the rightful use of one's powers, but exacts a penalty only when her laws are transgressed. If a student uses his voice in accordance with my method, the principles of which are based upon nature and common sense, there is no reason why his vocal powers should become impaired before he has reached a good old age. The observance of nature's laws guarantees a voice's longevity. There is no valid reason why a singer's vocal powers should wane while he is still a comparatively young or middle aged man. The explanation of premature decay is that the voice has been exercised in a wrong way. It is found that they who have preserved their voices longest are the singers who have employed them naturally. When the voice is thus used it suffers no wear and tear. When one sings naturally, with lax vocal cords and no rigidity or tension, there is no effort, no fatigue. The effect upon the listener is restful, too, for there has been no effort, no striving after effect.

"When I undertake the training of a pupil I am to develop all that is in him, not his voice alone. His intellect must be stimulated and his artistic instincts properly directed. I want him to come to me with vocal cords lax and mind acute. I would have him divest himself of any preconceived notions which may prove prejudicial to his development. If he has been badly taught and has contracted harmful habits I at once address myself to the task of rectifying them and placing him on the path in which he should go.

"What we call soul in art is an effect that results only when the creative mind is active in all its parts. The nervous system is the mechanical reflex of the mind. The mind acts through and by it. It must be polarized in order to become the efficient exponent of the mind. It is when every fibre of the nervous system is vitalized that the mind is enthroned and enabled to put forth its glorious powers."

At this juncture conversation was interrupted by the entrance of a pupil, and the visitor withdrew.

Clara Butt Here.

Clara Butt, the English contralto, has arrived from Europe and is staying at the Buckingham Hotel. Her first concert takes place to-night in Mendelssohn Hall.

The John Church Company Publications.

THE following are some of the recent dates showing when compositions published by the John Church Company were performed:

MATINEE MUSICAL.

By Members of the Faculty, Recital Hall, College Building, Chicago, Saturday, October 7, 1899.

Vocal, The Rough Rider.....Arturo Buzzi-Peccia
John R. Ortengren.

RECITAL BY WILLIAM H. SHERWOOD.

Tuesday Afternoon, October 24, 1899. University Hall, Fine Arts Building, Chicago.

Serenata Napolitana.....W. C. E. Seeboeck

CLASSIC RECITALS BY CHARLES W. CLARK.

University Hall, Fine Arts Building, Chicago, October 17 and 19, 1899.

Danny Deever (by request).....Damrosch

KALTENBORN SUMMER NIGHT CONCERTS.

St. Nicholas Garden, New York City.

At Eve.....Becker
Moonlight Waltzes.....DeKoven
King Rene's Daughter.....Edwards
Ballet Suite.....Hadley
Suite Romantique.....Nevin

A Loyal Pupil.

S. C. BENNETT was recently the recipient of the following letter, dated Los Angeles, October 5, 1899:

October 5, 1899.
MY DEAR MR. BENNETT—Pardon my delay in answering your last letter. I am very busy singing and teaching—have forty pupils and some very superior voices. I am going to Europe in June and take eight of them with me. I have never failed to tell everyone of your ability as a voice builder, and in all of my years of study no teacher ever did for me what you did. I use for my daily practice the "vowels," and believe more than ever that they are foundation of good singing. Success to you—you deserve it, and when I am in New York I want to see you. My health and voice have fully recovered, and I am in love with this glorious climate.
Sincerely, GENEVRA JOHNSON-BISHOP.

This is a valuable testimonial, coming from so prominent a singer as Mrs. Bishop, and is especially noteworthy, inasmuch as many talented singers, particularly some of those who have studied in Europe, seem to have acquired a habit of forgetting the teacher to whom they are indebted for their success.

Woodruff Method of Sight Reading.

In compliance with numerous requests from all parts of the United States, the Woodruff Method of Sight Reading is to be published at once. The fact is now assured that the syllables need not be learned in order to sing music at sight; their omission is of the greatest interest to all who are learning to sing at sight, and to those who have become discouraged through endeavoring to follow a false method. The book is to be called "Woodruff's Comprehensive Music Course," and is not confined to the subject of sight reading, but is adapted to the use of all who are teaching or studying music, whether vocal or instrumental.

A special feature of the book is the part devoted to chord study and analysis. This is a most valuable preparation for the study of harmony. Chords are classified and presented in the following order in tabulated form: Triads, seventh chords and augmented sixth chords, all of which are made to appear absolutely simple. After such a course of chord analysis the difficulties usually encountered in the study of harmony are entirely obviated, and much time saved. Harmony teachers will find the book indispensable after once having used it. By following the course carefully from the beginning one may educate himself in music and become a good sight reader. The "Short Melodious Exercises" are included in the course, and are also published separately. These are to be used for practice in sight reading, transposing, dictation, harmonizing melodies, and are also useful for violin practice for beginners who wish to become familiar with all keys, major and minor. The first edition will be sold by advance subscription at half the regular price. The book, including music, is \$1.50; advance price, 80 cents. The music alone, regular price, 75 cents; advance price, 40 cents. Send for circular and article "Why Syllables Should Not Be Used."

Special prices to teachers who supply classes with the book. The Woodruff Method of Sight Reading is taught at the studios, 489 Fifth avenue and 51 West 106th street, New York city.

A Von Klenner Pupil's Success.

MRS. KATHERINE NOACK-FIQUE made her first appearance of this season at a lecture-recital at Association Hall, under the auspices of the Brooklyn Institute of Arts and Sciences, October 18. Concerning her singing, the leading Brooklyn papers commented as follows:

The German composers of the fifteenth and sixteenth centuries were represented in a dance song by Hans Leo Hassler, and the "Farewell to Innsbruck," harmonized by Heinrich Isaak (1475). Mrs. Fiqué sang both of these songs in a manner to merit the warm applause which she received.—Brooklyn Eagle.

The program announced that the title concerned "Treasures of Ancient Music," and to give the audience an illustration of what some of these treasures are like Mr. Fiqué played some of them on the piano and Mrs. Fiqué, who has a mezzo soprano voice that is pleasing, full and well trained, sang some others.—Brooklyn Standard-Union.

Shortly before returning to New York Mrs. Fiqué appeared as soloist at the annual midsummer concert at Mattituck, L. I. The Long Island Traveler says: "Mrs. Fiqué is the finest mezzo soprano ever heard here, both in quality of voice, compass and expression, and has great dramatic force. She would undoubtedly score a great success in grand opera."

Mrs. Fiqué's next appearance as soloist will be next Saturday at Terrace Garden (concert of the Rhenish-Palatian Chorus). Other dates are: October 15, Wissner Hall, Brooklyn (operatic lecture-recital of the Brooklyn Institute); November 19, Prospect Hall, Brooklyn (concert by the Brooklyn Quartet Club); November 22, Wissner Hall, Brooklyn (second operatic lecture-recital by the Brooklyn Institute); and November 30, Central Hall, Jersey City (concert by the Orpheus Musical Society).

Mrs. Fiqué is a pupil of Madame Evans von Klenner, and shows the excellences of this able teacher's method. Her enunciation is clear, her phrasing correct, her tone production easy and artistic. It is generally an easy matter to identify the Von Klenner pupils by those characteristics.

Brounoff's Concert.

Platon Brounoff arranged a concert for the benefit of the Children's Playground at Seward Park, which occurred last Sunday evening at the E. A. Auditorium.

The concert opened with some mournful singing by the Halvay Singing Society, led by Mr. Kramer. He has good material, but lacks life. Their closing number was also funeral.

Hans Kronold played a couple of fine 'cello soli, and got an enthusiastic encore. A special success was Brounoff's young pupil, Miss Dora Gottlieb, who made a great hit, and sang an encore. She has a fine, high and clear soprano voice, and with her youth and intelligence is on the road to a career. Brounoff's "Simple Story," the waltz song which is making such a hit, was one of this young girl's most pleasing numbers. Mr. Radnitz and Mr. Reiner sang solo, the latter with good schooling, but sombre tone color. Mr. Brounoff himself played five excerpts from his suite "In a Russian Village," and these numbers were received with great applause. An address by the Hon. Bird S. Coler was short and to the point and proved a welcome addition to the program. Mr. Brounoff, whose tireless activity and growing prominence in New York's musical life is one of the noticeable things of this season, is to be congratulated on a successful concert.

Manager Stirling, of Buffalo.

The enterprising manager of Buffalo has secured some big attractions for his theatre, and the two opera companies which have recently appeared there played to practically the capacity of the house. Notably was this the case with the Bostonians, and Mr. Stirling has only to keep up this high grade sort of performance to win the everlasting regard of the refined Buffalonian.

Thrane's Artists at Reading.

Petschnikoff, the Russian iolinist, and Aime Lachaume, the pianist, will appear at Reading, Pa., December 28.

Louise B. Voigt, soprano; Katherine Bloodgood, contralto, and Emilio de Gogorza, baritone, will sing February 20 at Reading in "Elijah."

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MUSIC IN THE PUBLIC SCHOOLS.

[This Department Is in Charge of Mr. Sterrie A. Weaver
Supervisor of Public Schools in Westfield, Mass.]

THE Connecticut Public School Music Teachers' Association held its annual meeting at the Hartford High School Friday, October 13. The morning session was devoted to a business meeting, including the election of officers. The old board, having served since the society was formed, attempted to resign, but in deference to the unanimous wish of the membership consented to remain in office. Its officers are Sterrie A. Weaver, president; Benjamin Jepson, vice-president; Irving Emerson, treasurer, and Miss Nellie Dee, secretary.

The afternoon was given to live discussion of vital issues in school music.

A goodly number of regular school teachers are members of the society and are a living example to some of our supervisors of regularity in attendance.

The next meeting will probably be held in Hartford, in the month of February.

The feasibility of reducing the number of meetings from three each year to two was discussed and voted upon, but a large majority favored the present system of three meetings each year.

We would be happy to enter into correspondence with other societies founded for the same purpose and will gladly welcome other supervisors to our meetings.

MUSICAL INSTRUCTION IN THE SCHOOLS.

No. 2.

BY GEORGE WHELPTON, BUFFALO.

[Reprinted from the School Journal.]

A State law defines the character of the examination for teachers of music in the public schools, but prescribes no limitations as to its scope. One examining board may make a hobby of piano playing, another of harmony and composition, and still another of a knowledge of musical literature and the classics, and all neglect the vital question, namely, the ability to teach theory, sight reading, voice production and singing in the public schools.

In many cities of this State the charter defines the educational powers, and in others, special school acts define such powers. Graduates of a State normal school are not required to obtain a special certificate in order to teach music. This law is clearly in the interest of normal schools, and is manifestly unjust for the reason that music is not more thoroughly taught in normal schools than in most public schools. In fact, I can name normal schools where the study of music is nothing more than learning by rote, hymns and anthems for opening exercises and part-songs for occasions of a special character. If there is even one normal school in the State whose course of instruction in theory, sight reading, voice culture and singing is sufficiently comprehensive and scientific to make of its graduates practical and intelligent teachers of music, I have never heard of it; and I venture the assertion, without fear of contradiction, that there is not one such school whose graduates acquire even an elementary knowledge of music from the instruction actually given in this subject as a regular study. A well-known teacher in one of the leading normal schools of the State says that during all the years musical instruction has been given in that school he has never heard of a student learning to read music.

This unjust discrimination in favor of the graduates of normal schools has led many to believe that no one is eligible to the appointment of teacher of music in the schools of villages and school districts of the State who does not hold a normal school certificate.

A young man, who was already a competent and successful teacher of vocal music, entered the Buffalo Normal School last year solely for the purpose of obtaining a normal school certificate in order to teach music in the public schools of a village in this section of the State. He was given to understand by the Board of Education of that village that it had no authority to engage him without such a certificate. That is not the law. If such a Board of Education desires to employ a special teacher of music it has the authority to do so, providing the candidate is properly certified. For this purpose the State Superintendent of Public Instruction issues a special certificate on the recommendation of the Board of Education, approved by the school commissioner of the district. The law provides that in recommending a candidate, the Board of Education must have personal knowledge of his successful experience as a teacher of vocal music.

Such a law as this, uniformly observed throughout the State, would soon solve the problem of musical instruction in the public schools and remove all doubts of its success. Another serious obstacle to the advancement of musical instruction in the public schools is the lack of singing books in the hands of pupils, and the dry, theoretical character

of much of the material in the books now so generally used. Several large publishing houses are engaged in the publication of singing books for public schools, and the complete series of books published by each of these houses is based upon what is claimed to be an original method of teaching. For this reason, in the opinion of many teachers, text-books and methods are synonymous terms because each series of books is understood to represent an original method of teaching and each method a particular series of text-books. The competition between these houses is very sharp, and when a special teacher of music is in need of a text-book he is overwhelmed with the merits of each of these various systems and is at a loss to know which one to adopt. Occasionally we find, in the same city, three or four special teachers of music using as many different methods of teaching, with the understanding that a comparison of these several methods will some time be made and the best one adopted. Some of these systems are so comprehensive as to require eight charts and nine books to cover the entire theoretical ground of sight reading and singing in all the keys.

The prices of these books vary from 35 cents to \$1.40 each, and the charts from \$1 to \$10 each, thus making them too expensive for many schools, and their general use impossible. The objection to such an elaborate system of musical education for public schools is not only the expense, but the making of so many books necessitates the use of much dry theoretical material that does more to discourage than to stimulate any but the most enthusiastic pupils. In speaking on this subject the principal of a grammar school in my own city, himself an excellent musician, said: "You cannot imagine how my scholars detest much of the material in our music readers. They absolutely refuse to be interested in the study of music, and we are actually obliged to drive them through the work laid out for them by the special teacher; but, when I put a melodious, spirited song upon the board you should hear them sing."

Only think of it! Eight charts and nine books to carry children through a course of musical instruction in the public schools! Is it any wonder that they refuse to be interested in the study of music, although singing should be to them a means of recreation and a never failing source of pleasure? Is it any wonder that grade teachers, who actually give this instruction, grow weary under the burden imposed upon them by the special teachers? Oh, Education! what crimes are committed in thy name!

If music were the only subject taught in the schools thus heavily encumbered with unnecessary and impractical theoretical material, the burden would be easier to bear. But if we may believe the leading educators who spoke at the New York State Teachers' Institute at Chautauqua last July, our entire educational system is cursed by these encumbrances. Is it any wonder that we find our children laboring with their studies until far into the night, their once rosy cheeks wan and pale, vision impaired, nervous system shattered, their youthful days, which should form the brightest years in human life, filled with anxiety and fear by the ever-threatening regents' examination which, alone, is the standard of educational progress in the schools of this enlightened State; all for a high school diploma and an education that is of little practical value to them in commercial life.

From a business standpoint, the young man who is graduated from the high school possesses no advantages over the boy who leaves school with the completion of the grammar grade. This observation has often been made by business men. I have known high school graduates to live a life of idleness for months because, filled with the importance of a high school education, they were not qualified to do that which they desired to do, and were too proud to do the work they could find to do.

It may be said that a public school education is not designed or intended to prepare young men for the practical and mechanical pursuits of life; but, ought it not?

Is not that the hope which stimulates the poor man to make so many sacrifices for the education of his children? But this is a digression.

(To be continued.)

Weiss at Knabe Hall.

Josef Weiss, the pianist, whose playing last season is remembered pleasantly by those who attended his recitals in Mendelssohn Hall, will give a series of recitals this winter in Knabe Hall. The first of these will take place next Wednesday night, when this program will be presented:

Variations on a Theme by Paganini.....	Brahms
Lebenswogen	Weiss
Frühlingsahnung	Weiss
Sturmarsch	Weiss
Sonata (in one movement).....	Liszt
Tannhäuser Overture.....	Wagner
Don Juan Fantaisie.....	Mozart-Liszt
American National March.....	Weiss

Emma Nevada left Europe on Saturday, and is due here this week.

Mme. D'Arona in Paris.

BUT a few months at Paris, scarcely installed in the new location, Madame d'Arona is already one of the busiest professors in the capital. Not to speak of the number of young people who have followed her to Paris, she has acquired a half dozen in addition, whose voices she is manipulating or preparing.

This enterprising woman is already in touch with the various agents of the city, and stirring them to thought and action. Having two or three promising pupils who will soon be prepared for public life, she follows her usual custom of being prepared with them, so that no time may be lost between the schoolroom and the footlights.

An advantage in regard to study with Madame d'Arona must not be overlooked, namely, that a long residence in America has placed her directly in connection with facilities of getting on in musical careers there. French pupils who study with her have this ground to gain, in addition to many others.

On the other hand, her training, career, relationship and acquaintance with the Old World, especially of France, Italy and Germany, put into her hands large possibilities of doing abroad for American débutants, who have suffered so much from lack of a really friendly guiding hand in this the most difficult epoch of their career.

The salons of Madame d'Arona, 20 Rue Clément Marot, are elegantly arranged and furnished and flooded with sun and air. The location, decided upon with great difficulty, is within view of the Exposition grounds, circled by the best facilities of locomotion in Paris, and one of the most quiet and aristocratic quarters of the city—between Champs Elysées and l'Alma.

Madame d'Arona is being received with open arms by many relatives and friends whose residence is Paris. On Thursday last a dinner of welcome was given her by Madame Peel, of Place Malesherbes, widow of the great French artist of that name. It was a gorgeous affair and exceedingly complimentary.

Sunday was spent at the delightful home of Madame Verdier, a painter of prominence and merit. The home adjoins that of Madame d'Arona's cousin, near Rueil.

A few evenings ago she was dined by the Comtesse de Garet, who, with her family, has just returned from Switzerland. The Comte is a warm friend of Madame d'Arona's family and sails soon for a trip to the States.

At a grand dinner given in her honor at the Hotel Continental Madame d'Arona was toasted in four languages, and responded to each personally in the language in which the compliment was offered.

What has all this to do with singing teaching?

Much. The teacher who lives in touch with the world of movement, progress, art and modern vitality is better equipped—other things being equal—to infuse, enthuse and direct the young people in her charge than one whose studio grows mossy around her armchair.

It is no credit to a teacher to say, "I have no time to read, no time to think, no time to look out and around and see what is going on in the world about me." Especially is this so in these stirring times. One must be up and alive and assimilative or one loses ground, no matter the merit.

The immense and unquestioned success of Madame d'Arona's career as teacher leaves no doubt as to "other things being equal" in her profession as professor of vocal culture in all its departments.

Thrane Bookings at Utica.

This past week Manager Thrane has booked Elsa Ruegger, the Swiss 'cellist, with the Ladies' Musical Club, at Utica, for January 12; George Hamlin, the tenor, was booked for the same place and date, and Grace Preston, contralto, and the Kaltenborn Quartet were booked there for December 1 or 14.

Miss Marie Engle's father being on the point of death, she will not sing this season.

JUST PUBLISHED

—BY—

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Music in the South.

ATLANTA, Ga., October 21, 1899.

THE Music Teachers' Association, which meets in Atlanta October 24 and 25, will be the first thing of the kind ever held in the State, and large crowds have already come to the city to be present.

During the two days the convention will be in session an unusually interesting program will be rendered, and Atlanta will have an opportunity of listening to a series of musical treats such as do not present themselves every season. Of these the organ recitals that will be given on the afternoon of the second day and the De Pachmann concert will be a grand finale to the convention.

The program is as follows:

TUESDAY, OCTOBER 24—9:30 A. M.

Address of Welcome—President Atlanta Concert Association.
Response—Gilmore Ward Bryant, President North Carolina Music Teachers' Association.

Enrollment of delegates.

Temporary organization.

"Musical Pedagogics"—Mrs. Annie Sanford Cochran, Gainesville, Ga. Discussion.

"Virgil-Clavier Method"—Mrs. P. J. Fortiu, Rome, Ga. Discussion. 11 A. M.

Recital—Kurt Mueller, pianist, Tuskegee, Ala., late of Helsingfors, Finland; Klindworth Conservatory, of Berlin. (a) Weber concertstucke, F minor (two pianos); Rubinstein, Etude, C major; (b) Chopin, Berceuse, Valse, op. 42; (c) Liszt Hungarian Rhapsody.

Dramatic Mezzo Contralto—Miss Minnie Crudup Vesey, Chicago. Viola Solo—Alexander Findlay, Durham, N. C. Beethoven, Romance in G major, op. 49 (transcribed for viola by Hans Sitt). 12:30 P. M.

Reception and lunch to delegates.

2 P. M.

"Woman's Clubs in Music"—Miss Mamie Kirvin, Columbus, Ga. Discussion, led by Mrs. G. W. Stewart, Atlanta.

"Music Clubs in Tennessee"—Miss Roberta Seawell, Nashville.

"Music in Public Schools"—B. C. Davis, Atlanta, vice-president National Society.

3 P. M.

Recital—Miss Margaret Jeanette Lovdon, Macon, Ga. Poetische Tonbilder (Nos. 1, 3, 6). (1) Grieg, "An den Frueling"; (2) Schumann, Symphonie Etudes, variations; (3) Chopin, Etudes, op. 25, No. 1; op. 10, No. 2.

Soprano—Miss Blanche White, Boston, pupil of Clara Munger. Chadwick, "The Danza"; Grieg, "Solvig's Song"; Chaminade, "Si Je' tois Jardinier"; H. de Fontenailles, "Obstination."

Violinist—Miss Louise Parkinson. Bohm, "Legende," for violin. 8:30 P. M.

De Pachmann recital, Grand Opera House, by courtesy of the Atlanta Concert Association.

WEDNESDAY, OCTOBER 25—9:30 A. M.

Permanent organization.

"Pedal Effects in Piano Playing," with illustrations—Gilmore Ward Bryant, Durham, N. C. Discussion.

"Fletcher Kindergarten Method"—Miss Annie Bulrich, Wilmington, N. C.; Mrs. Callie Holt Echols, Dalton, Ga. Discussion.

"Albert Parsons' Synthetic Method"—Miss Clementine McGregor, Atlanta. Discussion.

"Choral Music in the South"—R. H. Peters, D. M., Spartanburg, S. C. Discussion. 11 A. M.

Pianist—Mrs. Flournoy Rivers, Nashville, Tenn. Saint-Saens' G minor Concerto (two pianos).

Tenor—J. W. Marshbank, London, England. Bartlett, "L'Amour"; Wagner, "Walther's Preislied" ("Meistersinger").

Violin Solo—Miss Nell Houston Morgan, Athens, Ga. Pergolesi, Siciliano; Bohme, Mazurka.

Soprano—Mrs. May L. Silva, Savannah, Ga. (a) Roedel, "The Charmed Cup"; (b) Allitsen, "Absence"; (c) Coombs, Four-Leaf Clover"; (d) "Cradle Song." 12:30 P. M.

Reception and lunch to delegates.

2 P. M.

"Some Features of Piano Teaching"—L. A. Bidez, LL.D., Rogersville, Tenn. Discussion.

"Tone Production"—Mrs. R. Wayne Wilson, New York. Discussion.

Illustrated Lecture, "The New Movement in the Vocal Art vs. the Local Effort System"—Mrs. M. L. Silva, Savannah.

Illustrated Lecture—Mrs. T. J. Simmons, Rome, Ga. 3 P. M.

Recital—Frank Nelson, pianist, Knoxville, Tenn., graduate of Leipsic Conservatory. Grieg, "An Old Romance"; Mozart, Fantaisie (two pianos); Wagner, sketch from "Tristan and Isolde"; Brahms' Intermezzo (adagio), op. 116, No. 4.

Soprano—Miss Leila Wheeler, Gainesville, Ga.

Violin Solo—Frederick William Artmann, Charleston, S. C. 8:30 P. M.

Organ recitals as follows:

St. Philip's Cathedral, Washington Street—Mr. Richardson, late of Durham Cathedral, England. (1) Overture to "Occasional Oratorio" (Handel); (2) Avi, with variations (Rinck); (3) Organ Sonata, No. 1 (Mendelssohn); (4) Marche Funebre (Chopin); (5) a, Prayer; b, Offertoire (Bastide); (6) Second Organ Concerto (Handel); (7) March from "Tannhauser" (Wagner). Assisted by Mrs. T. J. Simmons, of Rome, Ga., soprano.

First Methodist, Peachtree Street—Prof. H. J. F. Mays, Columbia, S. C. Fugue, E flat major (St. Anne) (Bach); Marche Funebre et Chant Seraphique (Guilmant); (a) Eclogue (Horatio Parker, Boston); (b) Wedding Music (Goldmark); (c) Invocation (Gustaf V. Poon Hagg); Third Organ Sonata, two movements, Adagio, Vivace (Bach); Cantilene (Salome); Grand Chœur, D major (Guilmant).

That the best operatic work ever presented in Atlanta by local talent was the production of "The Mikado," taking place at The Grand November 20, afternoon and evening, there can be no controversy.

The Atlanta Symphony Club, under whose auspices the opera was produced, is to be heartily congratulated upon this, its most ambitious effort since organization. To work up sixty amateur voices, rehearse them in expression and effect, and create that enthusiasm without which no performance can be a success was the work of J. Lewis

Browne, and yet he did his part nobly. There were no hitches or delays about one feature of the opera, and there seemed to be thorough reciprocity between singers, orchestra and audience. In fact, the lively little opera went through from beginning to end with a grace and sprightliness only seen at finished performances.

The principals did their work well, came up to and even surpassed highest anticipations, and since that has been said there leaves no room for anything else. Some of Atlanta's finest singers filled the roles as shown by the cast:

The Mikado.....	John H. Mullin
Nanki Poo.....	Charles Warner
Koko.....	Stewart Maclean
Pooh Bah.....	Edward E. Warner
Fish Tush.....	C. H. Cothran
Yum Yum.....	Mrs. H. M. Owsley
Pitti Sing.....	Phoebe Hardy
Peep Bo.....	Mrs. H. W. Young
Katisha.....	Rose W. Steinhagen

Those in the chorus were:

Miss Jennie May Burke.	Mrs. D. P. Waites.
Mrs. Baertschey.	Miss J. White.
Mrs. James D. Carter.	Signor D. Barrios.
Miss Sallie Jim Carter.	H. A. Burgess.
Miss Jennie Cramer.	E. T. Booth.
Miss Myra G. Cole.	John Borne.
Miss Frances Evers.	George Beck.
Miss Blanche May Fitch.	George B. Beed.
Madame A. B. Grant.	John M. Bowen.
Mrs. Hoffman.	J. D. Cramer.
Mrs. Fannie Jobson.	A. S. Hester.
Mrs. Jay Kling.	Mr. Hodge.
Miss Myrtle McDonald.	Mr. Johnson.
Miss McDaniel.	T. H. Lannon.
Mrs. Munch.	W. C. McDonald.
Miss Margie L. Mullin.	A. E. Maumanee.
Miss A. E. Mullin.	D. McD. Parkhurst.
Mrs. Emma Moreland.	W. H. Power.
Miss Love Moreland.	W. N. Phillimore.
Miss Laura Morgan.	J. O. Pitts.
Miss Ida Morgan.	John L. Richmond.
Miss Rosalind Mitchell.	D. P. Waites.
Miss Malvina May.	E. M. Willingham.
Miss Josephine Manley.	H. W. Young.
Miss Helen Persons.	Master Vernon Wallace.
Mrs. W. N. Phillimore.	Master Charles Durham.
Miss Ida Richmond.	Master Alfred Lucas.
Miss Birdie Richmond.	Master Cleveland Kiser.
Miss Martha Simpson.	Master Frank Lippert.
Miss Annie May Scott.	Master J. B. Campbell.
Miss Smith.	Master Ben Strickland.
Miss Tupper.	Master Howard Bates.
Mrs. Earle Van Dyke.	Master Paul Curtis.

Mrs. Sarah McDonald Sheridan has returned to Atlanta after a four months' absence in New York and London. While in New York she filled an important solo position in the Second Presbyterian Church at Germantown, Pa., on Sundays of May and June. The summer months were devoted to study with Shakspeare in London. She has returned to the South determined upon making a concert tour, singing the songs of American composers, chiefly those of MacDowell, Chadwick, Foote and Beach. Mrs. Sheridan is at present filling positions in the First Methodist Church and Synagogue.

Mrs. Annie Mays-Dow, who for more than a decade has been leading soloist in the Second Baptist Church, has on account of change of location been compelled to resign her position. An idea of the singer's popularity may be gained when told that every member of the congregation put in a plea that Mrs. Dow withdraw her resignation and retain her position, but she was inexorable, and the directors received her resignation with deep regret. As natural, it would not have been easy for a new voice to come in, but Miss Lillian Clarke has been chosen from many applicants and now fills the place with credit. The choir is one of the best in the city.

Mrs. W. S. Yeates, recently returned from her vacation, has taken up her position of last season in the Sacred Heart choir. Her solo work during the year could not have been improved upon, and her selection last Sunday was Gounod's "Ave Maria," with violin obligato by Edward Buchanan.

Mrs. Yeates has recently taken charge of the vocal department of the Prather Home School, and is training her pupils in Mendelssohn's two-part songs.

Following is the program of the De Pachmann concert to be held Wednesday, October 25, at the Grand Opera House:

Sonata, op. 39, A flat.....	Von Weber
Second Impromptu, op. 36, F sharp major.....	Schumann
Phantasiestücke, op. 12, Nos. 3, 4, 5.....	Warum.
Grillen.	
Vogel Als Prophet.	
Waldscenen, op. 82.....	Schumann
Jagdlied.	
Abschied.	
Rondo Capriccioso, op. 14.....	Mendelssohn-Bartholdi
Second Impromptu, op. 36, F sharp major.....	Chopin
Three Preludes, op. 28, Nos. 6, 19, 23.....	Chopin
Three Etudes, op. 25, Nos. 2, 3, 6.....	Chopin
Mazurka, op. 33, No. 4, B minor.....	Chopin
Valse Brillante, op. 34, No. 1, A flat.....	Chopin
Third Scherzo, op. 39, C sharp minor.....	Chopin

Mark Hambourg, the pianist, is a passenger on the Etruria, which is expected to reach New York to-day.



New Comic Opera.

A new comic opera in three acts by Paul Umlauf was produced for the first time at the Royal Theatre of Cassel on September 30. It is called "Deceived Deceivers," and the text is based on a work by the Danish poet, Holberg. The music is said to be melodious and of good structure, but "Meistersingers" a good deal.

It was well received, and the composer and conductor were called out.

New Orleans.

M. Charley has engaged for his coming season at New Orleans a well balanced company, including Mlle. Pacary (Falcon), Cassel and Bonnard (tenors), and Layolle (baritone). M. Charley assumed the management of the French opera in New Orleans in 1896 and 1897, but in the following year he directed the theatre of Marseilles. In the season of 1898 and 1899 he renewed the management of the New Orleans enterprise, and at the close of his season in the "Crescent City" visited St. Louis, San Francisco and Chicago.

Munich's New Theatre.

The new Munich theatre will be named the Prince Regent Theatre, and will be erected in the street of that name. The Court Theatre Intendant is empowered to act in concert with the authorities of the new institution. The house will be constructed on the Bayreuth model, with an amphitheatrical auditorium and covered orchestra, and will serve for performances of classic drama as well as of Wagner's works. The intendant denies any injurious competition with Bayreuth. This is very graceful on his part, but competition is competition, and of two Bayreuth theatres the best will survive. The best will not be dominated by Cosima and Siegfried Wagner.

News from Honolulu.

On July 20, at the Kamehameha School for Girls, Honolulu, H. I., J. W. Yandley and Miss Cordelia Clymer, both of Honolulu, were married. Mr. Yandley has a deserved reputation as a solo violinist. He is the leader and solo basso of the principal church choir of the city, that of the Central Union, and is director of music at the High School Building.

Miss Clymer, an experienced musician, has just completed a five years' engagement as teacher of music at the Kamehameha Girls' School, and is now at the head of the musical department of Oahn College, Punahou, Honolulu. The couple are the recipients of congratulations from their friends.

Unpublished Notices of Miss Voigt.

The Worcester Spy of September 28 says of Miss Louise B. Voigt: "Miss Voigt, one of the new comers, has a voice of medium strength, pleasant in the medium and lower registers. She sings with good sense and taste."

Of the same artist the Boston Transcript says: "Miss Voigt is one of the sopranos of the bell-like voice. It is deep, warm and true, powerful and equally pleasing in high or low notes, and she is moderately blessed with temperament."

The Boston Herald's summing up is: "Miss Voigt is manifestly an intelligent and thoughtful artist, who has studied conscientiously in a good school. Her intonation is pure and she sings with knowledge and understanding."

Of Miss Voigt's performance in the "Damnation of Faust" at the Worcester Festival the Spy of that city says: "Miss Voigt looked very handsome last night in a Berlin dress that she wore for the first time. Her part lay generally within the most agreeable register of her voice, and there was little need to complain of her tones. She sang with intelligence, and in the duet with Mr. Williams, which was one of the most effective vocal features, she had moments of inspiration."

In the Worcester Gazette Mary L. Regal says of Miss Voigt: "Her performance of the Lily Nymph's part confirmed the favorable opinion she has gained at rehearsals. It was intelligent, and in the duet with Sir Albrecht the climax was well worked up."

Sousa Opera a Success.

[BY WIRE.]

NEW HAVEN, Conn., October 23, 1899.

"CHRIS and the Wonderful Lamp," music by John Philip Sousa, book by Glen MacDonough, opened at the Hyperion; a crowded house. A huge, gorgeous, melodic extravaganza, introducing Jerome Sykes and Edna Wallace-Hopper, and promises to be one of the greatest of modern successes.

Sousa, Sykes and Hopper recalled and made speeches. ERZÄHLER.

A Brooklyn Performance.

LAST Sunday night the Arion Singing Society, of Brooklyn, presented to an audience which filled its hall "Das Goldene Kreuz" ("The Golden Cross"), by Ignaz Brüll. This work was produced the first time about a quarter of a century ago in Germany, and shortly afterward was given in New York. It is replete with effective music, and the book is decidedly well written. The plot is cleverly worked out, and there is an abundance of action.

With the exception of Marie Mattfeld, a member of the Castle Square Opera Company, all the principals were amateurs. The chorus was composed of fifty singers who belong to the Arion and the Woman's Auxiliary Society. Mrs. Mattfeld sang and acted her part well, and Mrs. Marie Rappold divided the honors with her.

The work of the chorus was not above reproach. Nor was the orchestra efficient. It contains some excellent instrumentalists, it is true. These same musicians might, under a good conductor, give an acceptable performance. But Arthur Claassen is not an effective conductor. Not being able to hold his forces in hand, he cannot, of course, secure the proper effects. Mr. Claassen has had some experience, but is wanting, however, in the essential attribute of the successful conductor.

Rebecca Wilder Holmes.

Miss Rebecca Wilder Holmes, the violinist, recently played in Troy, N. Y., and the local newspapers gave her the following complimentary notices:

Miss Rebecca Wilder Holmes is a young violinist with a brilliant future. She is an unassuming, graceful, earnest violinist, whose art is founded on the soul and heart of music. She plays with firmness and precision. The Sarasate "Faust," and its encore, a charming work, gave Miss Holmes opportunities to show the wealth of expression and clean technique she has at her command. Miss Holmes is a clever artist.—The Observer.

Miss Rebecca Wilder Holmes, violinist, proved a delightful surprise. She has a magnetism about her work that defies criticism.—The Evening Standard.

There is an irresistible magnetism about Miss Holmes' work. Five years from now her effect upon an audience will be electrical, for she is an enthusiastic worker, and will increase in power, although it is doubtful if a violinist could be more soulful. Miss Holmes could appear with any musical society and win for herself like encomiums, and the criticism would not be overdrawn a whit.—The Record.

Miss Rebecca Wilder Holmes, of New York, received the warmest welcome and the most cordial applause. Her first number, Sarasate's "Faust Fantaisie" showed that she was an artist. She rendered this difficult number in a most intelligent manner. Although young, Miss Holmes has studied in Berlin with Joachim, and is now accepting many concert engagements, rapidly becoming a great favorite.—The Daily Press.

New York Ladies' Trio and Carlsmith.

This standard and unique organization begins the season greatly strengthened by their new pianist, Miss Hilda Newman, the charming young Californian, lately returned from Vienna and several years' study with Leschetizky, and whose technique and powers of expression are superbly brilliant. Miss Rossi Gisch, the clever violinist, is expected to make little less than a sensation by her temperamental fervor and beauty and strength of tone, while Miss Flavie Van den Hende, one of the great female cellists of this decade, is too widely known to need comment.

Miss Lilian Carlsmith, whose popularity and artistic singing have been strong factors in the success of the organization, will again be the prima donna.

They will make another tour of the country, beginning in November, under the management of Charles L. Young.

A Successful Pupil.

Miss Carrie Bridewell, one of Alice Garrigue-Mott's successful pupils, added considerably to her own reputation and her teacher's by the good work she did in the Maine Music Festival. In the course of a long critique in the Bangor Daily Commercial the writer says: "Carrie Bridewell aroused great applause by her singing of Gounod's 'Oh! Harp Immortal,' delivered with praiseworthy broadness of style and luminous intelligence of interpretation." * * * Miss Bridewell made a hit. She deserved it. On the whole, she was a tremendous success."

The Portland Daily Eastern also gave her a warm tribute. All the critics refer to the singer's excellent method. This is the highest praise for Alice Garrigue-Mott, her teacher.



NEW HAVEN.

NEW HAVEN, Conn., October 12, 1899.

THE New Haven musical season was inaugurated Tuesday evening by Grau's Metropolitan Opera House combination, together with a large orchestra of New York players under the direction of Signor Mancinelli, presenting "Faust" in French.

Prof. S. S. Sanford and Harry Jepson, of the Yale School of Music, who have been in Europe this summer, are again at their respective posts. Prof. H. W. Parker and family have also returned from their summer home at West Chop, Martha's Vineyard.

Miss Emma White, a New Havener, for several years at the head of the musical department of the Add Ran University, Waco, Tex., has resigned her position there to teach in this city.

Elmer Joyce, an eminent pianist of Bridgeport, has just completed a mass, which is soon to have its initial performance in this city.

E. A. Leopold is one of the busiest voice teachers in the State. Three days of his time is devoted to New Haven, two to Hartford, where he also assumes charge of the vocal interests in the Steele School, and has recently started a class in Bridgeport, succeeding Wm. A. Howland, who now devotes all his time to Boston and Worcester.

The list of subscribers to the New Haven symphony concerts for the coming season is most gratifyingly large, and a series of five concerts is assured.

The Gounod Society will soon begin its rehearsals. "Elijah" will be the first work. This work has been sung several times before, and always with pronounced success. Agramonte will conduct this season as usual.

ERZÄHLER.

SALT LAKE CITY.

SALT LAKE CITY, Utah, October 10, 1899.

INTEREST in local musical matters commenced for the season with the opening performance of the Salt Lake Opera Company. The opera which Manager Whitney secured for this occasion was "Madeleine; or, The Magic Kiss," by Stanislaus Stange and Julian Edwards, originally written for Camille d'Arville. The production reflected credit upon H. G. Whitney as stage manager, and W. E. Weihe as musical director, as well as the individual members of the company, who have worked incessantly on the opera for some time past.

The staging and costumes were gorgeous, and the ensembles most effective. Miss Louise Savage was heard in the title role. She sang and acted sweetly, and made a splendid appearance. H. S. Goddard had more work to do than anyone in the piece, and fulfilled the requirements of his difficult role of the baron so well as to make his star performance. Miss Sallie Fisher had but small opportunity to display her beautiful voice, but was graceful and charming throughout the opera.

Miss Elsie Barrow, who is one of Salt Lake's popular young singers, did well in a small part. Mr. Pyper and Mr. Graham fulfilled the tenor roles in very satisfactory fashion. The latter is a new acquisition to the company, and made a very favorable impression. Mr. Spencer, Miss Cooper and Mr. Campbell were seen in the three comedy parts, although Mr. Campbell's was somewhat small. Miss Cooper made a hit with "The Song of the Husbands," and Mr. Spencer was his usual happy self. All pronounce the opera one of the most successful yet presented by the company. The chorus, which is composed of picked members of the Tabernacle Choir, is an especially fine feature.

The contemplated Eastern tour of the Tabernacle Choir will probably occur early in the new year.

The Orpheus Club has resumed its meetings for the season, and will shortly issue its prospectus for the new series of concerts. The secretary of the club, J. S. Critchlow, has lately returned from the East, where he made inquiries concerning available artists, and it is confidently expected that the coming season will be the finest yet given to the public.

Madame Swenson gave a lecture on vocal art at her studio recently, the first of a series which she intends to continue during the winter months. The audience was composed exclusively of pupils and a few especially invited guests.

The first recital for the season of the Flanders Amateurs occurred on the 9th at the Ladies' Literary Club-house, under the auspices of Miss Flanders. The program was furnished by Miss Pearl Rothschild, Miss Flanders' talented little pupil, assisted by Miss Elizabeth Samson, violinist. An unusually fine program was given. Miss Samson has recently returned to Salt Lake, and was heard on this occasion for the first time. She pleased her audience greatly, and is a welcome acquisition to Salt Lake musical circles. Miss Rothschild delighted her friends by her vast improvement, notwithstanding the fact that her musical achievements have always been a delight and a surprise from one to another.

Miss Sybil Anderson has returned from a season of study at the Pittsburg Conservatory, and is prepared to take pupils for the violin.

Dr. William G. Law, a prominent tenor from Ann Arbor, Mich., has decided to locate in Salt Lake. He was heard here for the first time at St. Paul's last week, and created an excellent impression.

One of Salt Lake's most talented pianists, Spencer

Clawson, Jr., left last week for a season of study in Germany. J. J. McClellan is studying composition with Floersheim in Berlin.

The choir at St. Paul's Church, under the direction of Karl A. Scheid, is in a most flourishing condition, and is one of the best in the city. John Berkhoel is organist.

A new quartet choir has been engaged for the Synagogue, under the direction of Mrs. Kate Bridewell Anderson. It is composed of Mrs. Anderson, Miss Edna Dwyer, Mr. Siddoway and Mr. Scheid, with Mr. Berkhoel at the organ.

The Chaminade Ladies' Chorus has commenced rehearsals for the season under the able direction of Mrs. Ira Lewis.

The Euterpe Club will hold the first recital of the season this week at the home of Miss Young. Miss Flanders is the president and C. L. Robertson secretary.

Miss Margery Webber, who recently returned home after two years' study with Gerster, has gone to Butte, Mon., for the winter.

E. M. Scrase has decided to remain permanently in Salt Lake, and will open a studio for the purpose of teaching the Galin-Paris-Chevé Method of sight singing.

E. C. COHN.

MINNEAPOLIS.

OFFICE OF THE MUSICAL COURIER,
410 FIRST AVENUE, SOUTH.
MINNEAPOLIS, Minn., October 18, 1899.

THE season of 1899-1900 promises to be one of the most delightful ever enjoyed in the Flour City.

The Apollo Club are out with an elegant announcement for their concerts, which brings to us some of the most noted artists in the musical world. For the first concert, November 7, we are to have Mme. Schumann-Heink, the program for that occasion consisting of a cantata, "Thanatopsis," Mosenthal, and part songs and folksongs.

January 31 they bring Nellie Sabin Hyde, contralto; Frantz Proschowsky, tenor robusto, and have an orchestra of thirty-five selected musicians; cantata, "Damon and Pythias." For the third concert Mme. Ragna Linné, soprano; Lewis Shawe, baritone; cantata, "Farewell of Hiawatha," cavalier songs and part songs. The club numbers seventy-two voices, with fifty waiting candidates. Their rules and regulations are most rigid, and its very conservative attitude is its strong force in the community. Emil Oberhoffer, director, is eminently fitted for the position he fills.

Our Apollo Club is equal to any club of its kind, and they can sing with any club, too, no matter if of longer standing.

The Institute of Arts and Letters have announced only their lecture course, the musical dates coming after the holidays, but they always do something fine. In their lecture course is included Mrs. Redelle, with lecture to musical accompaniment, which, instead of orchestra as heretofore, will consist of violin, cello and piano.

The Philharmonic Club (mixed) have opened their club meetings, and promise some good things during the season. Not the least is the production of the oratorio, "The Elijah," with four eminent soloists and Thomas' Orchestra. This is an ambitious plan, but with the material they have in the club they are fully able to do what I have so often wished they would do—give us an oratorio. For their first concert they bring David Bispham; for the second Leonora Jackson.

The Thursday Musicales bring the Thomas Orchestra for two concerts. Other events arranged for are a lecture by Louis C. Elson, of Boston, and a complimentary concert to the club, at which time Mrs. Minnie Fish Griffin, soprano, of Chicago, and Mr. Van Eweyk will appear. There are other plans, but not quite arranged for.

The Y. M. C. A. have a good course of lectures and concerts, and there always are a number of grand concerts under the auspices of various societies. But of these later.

ACTON HORTON.

Arthur Beresford.

This noted Boston basso has been engaged by the Bangor (Me.) Orchestral Society for its first concert, November 3. On the 7th he will sing in Toronto, Canada. He already has a busy season insured, and during the winter will probably be heard in New York with the Paur Orchestra. Last season he made a brilliant record, some notices of which are appended:

Mr. Beresford's rich basso cantante found fine opportunity for expression in "She Alone Charmeth My Sadness." He gave it with splendid dramatic effect, and the low E at the end brought down the house.—St. John, N. B., Daily Sun.

Arthur Beresford has a romantic bass voice, pleasing in its richness and smoothness. His singing is marked by expression and clean-cut articulation. The great power and compass of his voice are remarkable.—New Bedford, Mass., Mercury.

His every appearance only emphasized the fact that he had a host of admirers in the audience. His rich, clear bass voice, backed by a fine personality, made an impression on even the most inappreciative, while rounds of applause testified to the fact that he was fully sustaining his reputation.—Muscatine, Ia., Tribune.

DANNREUTHER
STRING QUARTETTE.
Fourteenth Season, 1899-1900.

Address care of

G. SCHIRMER, Union Square, New York.

Examinations at the National Conservatory.

ALL students will be glad to know that a supplementary entrance examination will be held to-day, October 25, for voice, piano, organ, violin, 'cello and composition, from 9 to 12 in the morning, 2 to 4 in the afternoon, and 8 to 10 in the evening. Children's day, Saturday, October 26, 9 to 12 M., 2 to 4 P. M. This winter violin, piano and singing will be taught in the evening for those who are otherwise employed in the daytime. Solfeccio, study of which the National Conservatory introduced here in 1885, will be taught in both the day and evening classes. Church singers and others who are desirous of mastering the art of reading at sight should not fail to take advantage of these classes. The system is infallible, and already many of the applicants for admission are professional church singers.

The advantages for children at the National Conservatory are manifold. The system of instruction is simple and effective. Children's day ought to attract a large number of applicants. The concerts of the National Conservatory Orchestra are to be given in the Madison Square Garden Concert Hall on the following dates: December 7, January 25, March and April.

Castle Square Opera Company.

"TANNHAUSER."

NOT very satisfactory performance of Wagner's "Tannhäuser" was given at the American Theatre Monday night, albeit there were some good artists in the cast.

Chiefly among them were Barron Berthald, who gave an excellent portrayal of the title role, showing thorough familiarity with the work, and singing with expression and conscientiousness. Mr. Berthald is a valuable acquisition.

Next should be mentioned Miss Cecile Hardy, who made a most charming Venus, and who sang and acted this difficult part with authority; there was no hesitation in her work, and she proved herself an excellent artist.

Miss De Treville was not up to her usual ability as Elizabeth, and the role is not suited to her as well as other roles in which she generally shines. Mr. Mertens was very sombre and failed to impress with the beautiful character of Wolfram, while Mr. Regneas as the Landgrave sang with good voice, though too much in the oratorio style. For the first time the chorus was bad. The entire opera

lacked rehearsals. The tempi were all wrong. The orchestra again could not be heard, when it was absolutely imperative that it should. Mr. Liesegang evidently is unfamiliar with "Tannhäuser," and if he cannot do better than on Monday night he should not assume the responsibility of the task in such an important opera.

The orchestra in Wagner is as important as any item, and it must be heard; it is not simply an accompaniment to the singers, it is the structure upon and around which the work hinges. It is to be hoped that the balance of the week will be an improvement on the opening night.

The stage settings were fine. Here is the alternating cast for the week:

Herman, Landgrave of Thuringia.....	Oscar P. Regneas
Tannhäuser	H. L. Butler
Wolfram	Emil Hofman
Blutolf	Joseph F. Sheehan
Walter	Barron Berthald
Heinrich	Clayton Ferguson
Reimer	Harry Luckstone
Elizabeth, niece of the Landgrave.....	William Mertens
Venus	E. N. Knight
Shepherd Boy.....	Lyndhurst Ogden
Four Noble Pages.....	Harry Davies
	A. Lellman
	Percy Walling
	Yvonne de Treville
	Selma Kronold
	Adelaide Norwood
	Cecile Hardy
	Marie Mattfeld
	Bertha Hayes
	Alice Thurlow
	Lillian Martinez
	Jessie Fahnstock

Selmar Meyer's Compositions Played.

The Marine Band, of Washington, which has been playing at the Philadelphia Export Exposition, has played several local compositions, among them one by Selmar

Meyer, the well-known local writer. The selection was No. 7 on the program, Patrol, "The Mystic Shriners," and was well received.

Grand Opera in Detroit.

AS will be seen in another column the New York Metropolitan Opera House Company, with all the stars, could not attract any audience at Toronto. A similar fate seems to be in store in Detroit, where Calvé, booked for Monday night, did not appear.

Opera under foreign auspices will not go in the United States. Withdraw the fashionable box element from the Metropolitan and that ends it here.

Carrie Hirschman.

Of the superior merits and talent of Miss Carrie Hirschman, the rising young pianist who will be booked by Manager Thrane for a series of recitals this winter, the following valuable press notices speak for themselves:

Miss Carrie Hirschman, in her first number, "Si oiseau j'étais," showed just such lightness, clearness and crispness of touch as was expected in seeing her slight, girlish figure. In her second number, "Music Box," the tones were a perfect imitation of the sweetest bells. But in No. 3, Hungarian Rhapsodie, No. 12, she delighted and astonished everybody by the power and fire displayed. * * * She must be placed in the front rank of female pianists, and there are not many worthy to stand in the same line.—Asheville Gazette, July 21, 1899.

Miss Hirschman played first "Si oiseau j'étais," by Henselt, in a sprightly manner, just fitting its sentiment, and with a clearness of touch altogether delightful. Her second number was "Music Box," by Liodoff. It was hard to believe that this was being done by the piano, even though the instrument was one which had been selected by Paderewski for his own use when he was last in this country. But the third number astonished everyone. Liszt's Twelfth Hungarian Rhapsodie was given with a strength of arm, hand and finger which was surprising, and a bravura that carried everything before it.—Asheville Daily Citizen, July 21, 1899.

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